

VOL. 18.

No 4.



# THE ART AMATEUR.

DEVOTED TO  
ART IN THE HOUSEHOLD.

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# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 18.—No. 4.

NEW YORK, MARCH, 1888.

{ WITH 9-PAGE SUPPLEMENT,  
INCLUDING COLORED PLATE.



PORTRAIT OF ALEXANDER THE GREAT. ENLARGED FROM AN ANCIENT COIN.

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## My Note Book.

Leonato.—Are these things spoken, or do I but dream?

Don John.—Sir, they are spoken, and these things are true.

—Much Ado About Nothing.



GAIN, "that \$18,000 peach-blow vase!" Like Banquo's ghost, "it will not down." It, or its counterfeit presentment, has lately appeared in the collection of Mr. Brayton Ives, and as with Byron's fly in the amber, the wonder is how the deuce it got there. But is Mr. Ives' "peach-blow" the famous one from the Morgan sale? That gentleman himself declines to say "yea" or "nay." To do so would, of course, decrease the value of the object. A "peach-blow" vase devoid of any mystery would be worth no more than any other fine specimen of Chinese porcelain. So if Mr. Ives has, indeed, become possessed of this perennial object of discord, he naturally acquired with it the right to continue the mystification of the public. I fancy I hear some one say that the matter is no concern of the public. But that will not stand; for if this new mystery is not gotten up for the benefit of the public, for whom, then, is it?

BUT, to return to the question whether or not the vase is the same currently believed to have been bought by Mr. Walters. There is good reason for assuming that it is *not*. It is true that it is of the same size, the same shape, and, as nearly as may be, the same color. But, as it appears in Mr. Ives's house, it is significant that it is placed on a silver stand recently made for it at Tiffany's, and not on the easily identified teak-wood stand with which the original peach-blow vase was photographed in the catalogue of the Mary J. Morgan collection. Then, where is the original teak-wood stand? Within a few weeks it was seen in Mr. Walters's gallery, and on it stood a beautiful little Celadon vase. But if Mr. Walters has the stand, has he not also the vase itself? I entertain very little doubt that he has. Then why does he not show it and set all this mystery at rest?

To guess at that answer one must go back to the early history of the peach-blow vase in this country, when Mr. Sutton, of the American Art Association, carried the precious little object to Mrs. Morgan, and, with his well-known cleverness, made her buy it at his own liberal valuation. His Baltimore patron, who, as the oldest American collector, is generally the first person to be shown any particularly rare specimen that comes into the market, has never, it is believed, quite forgiven the omission in this respect on Mr. Sutton's part. When the vase was offered at the sale of the Morgan estate, he probably felt that he *had* to buy it to complete his wonderful collection of the "family" to which this rare specimen belongs, and was not best pleased at the round price he probably had to pay for it. That he gave anything like \$18,000 for it, however, no one who knows him will believe. According to a Baltimore paper, so much at least he has denied. Further than this he cannot be induced to say anything for publication. I know that he has been implored by Mr. Sutton to make some statement in the matter, in order to save the reputation of the American Art Association, which must have suffered greatly from the imputation that the vase was never sold at all. He is obdurate, however. And that is not the worst of the matter for Mr. Sutton and his partners.

I HAVE good cause to believe that the peach-blow vase in Mr. Brayton Ives's possession was sold to him recently by Mr. Sutton, who, it is said, bought it some years ago from the famous Saltings collection in London, but kept it hidden away for fear of spoiling the market by showing it too soon after the Morgan sale. Mr. Ives perhaps paid him from \$4000 to \$5000 for it. This "second Richmond in the field" Mr. Sutton had reason to hope would induce Mr. Walters to put the original peach-blow on view. But he is disappointed. It is still held back, and the new difficulty Mr. Sutton finds himself in is that he is suspected of having kept the original peach-blow all this time and of finally selling it to Mr. Ives. The latter gentleman seems to enjoy the mystery being transferred to him, and is as dumb as an oyster on the subject. The peach-blow mystery, for a little while, was a fine advertisement for the American Art Association;

but the "boom" has at last become a relentless boomerang, teaching a lesson of misdirected enterprise not to be forgotten for many years to come.

MR. WILLIAM SCHAUS asks me to say that his Rembrandt, "Le Doreur," may be seen at his house, 30 East Thirty-eighth Street, by any reader of The Art Amateur who will apply for a card, and adds: "I hope that artists and art students will often avail themselves of this privilege." This generous offer will doubtless be appreciated.

THERE has been a veritable tempest in a teapot at the Metropolitan Museum of Art Schools, apparently growing out of mutual personal antipathy of Mr. Robert Hoe, the chairman of the Museum's school committee, and Mr. J. Ward Stimson, the superintendent. As a matter of course, the latter was worsted, and he was promptly removed from the position which he has filled with much zeal since he began the organization of these schools some years ago. Mr. Reginald Cleveland Cox has been appointed to succeed him in the classes for painting and study from the antique. When he entered upon his work, he found the classes pretty well thinned out, and most of the remaining students in open rebellion, on account of the loss of their old master. But Mr. Cox is an amiable gentleman, and, with judicious firmness, no doubt will succeed in bringing order out of the present chaos. Under his management, it is to be hoped that the Metropolitan Art Museum schools may enter anew on a career of usefulness and prosperity.

BY far the most important picture sale of the season, and in some respects the most important ever held in this country, will be that of the famous collection of Mr. Albert Spencer, especially notable for the group of masterpieces by the great artists of the French school of 1830. It will take place at Chickering Hall on the evening of February 28th, and the pictures will be on exhibition at the Ortgies galleries during the preceding week. In Mr. Avery's circular he calls attention "to their perfect condition and to the fact that they will be sold in good faith." Certainly, no one who knows Mr. Spencer will question the latter statement. The sixty-eight paintings include no less than sixteen by Diaz, four by Dupré, two by Corot, two by Daubigny, seven by Rousseau, six by Millet, three by Troyon and two by Meissonier. They are nearly all well known, for Mr. Spencer has been generous in lending to exhibitions. This is his third sale. The two previous sales were for the improvement of his collection. As there can be no such reason now, and no one supposes that he needs money, there is naturally much speculation as to the cause of the coming dispersion. Assuredly, Mr. Spencer cannot hope to bring together again such an array of the masters of the "School of Barbizon" as constitute the glory of the present collection.

THIS important sale will be followed, on March 27th and 28th, by that of the combined collections of Mr. Jordan L. Mott and Mr. Edward Kearney. Ortgies & Co. will be the auctioneers on this occasion also. There will be about one hundred and twenty pictures. Among the most notable belonging to Mr. Mott are his two Gérômes—"The Slave," shown at the last exhibition of the Union League Club—and an "Interior of a Persian Inn," with two men before a great open fireplace gorgeous with its facing of old blue tiles; "Après le Bal," by Vollon, a young gallant thrumming on a mandolin; Rosa Bonheur's "Deer in the Forest," Troyon's "Going to the Fair" (34x24), and "The Bathers" (13x8) by Diaz—the last three having been bought at the Mary J. Morgan sale for respectively \$7150, \$2550 and \$1600. There are also the Vibert, showing a young artist flirting with the pretty daughter of a fat old fellow who has fallen asleep while sitting for his portrait, which was seen last year at the Union League Club; a large sunny French landscape by Lambinet, a fine Daubigny, and two battle pieces by De Neuville and one by Detaille.

MR. KEARNEY'S contributions to the sale include the well-known Schreyer (76x46), "Wallachian Teamster Entangled in the Marshes of the Danube," which brought \$5100 at the second John Wolfe sale and \$4900 at the E. D. Morgan sale; Madou's "Jolly Musicians"—two tipsy fellows, whose pranks are convulsing the waiter girl who is looking on—also from the E. D. Morgan

sale, where it brought \$1600; Bouguereau's "Disarming of Cupid," which, it may be remembered, was illustrated on the front page of The Art Amateur several years ago; the fine Troyon (which brought \$3250 at the Graves sale), showing a flock of sheep gathered about a milestone in the foreground and a girl seated by the river-bank in the middle distance; and, notably, "The Rare Vase" (32x18), by Fortuny and his pupil, Ferrandiz, which was sold at the J. Abner Harper sale, in 1880, for \$1100, and will certainly bring much more now. This latter picture shows five admiring connoisseurs, in a spacious drawing-room, grouped about an enormous Alhambra-shaped vase. The figures and the vase were painted by Fortuny.

THE bronzes and other art objects belonging to the late Edward Matthews, which have been on exhibition at the Ortgies auction rooms, will have been sold before what I am writing will appear in print; so it is of little use my calling attention to the fact that No. 95, catalogued as "Barye bronze lion and snake," is not an original Barye, but a reproduction, the selling price of which is about \$40. An original of the same subject would be worth about \$200. The other four pieces which were in the case with it are genuine. The catalogue title, "two terra-cotta figures (sic) from Tanagara (sic) in Berlin Museum," to say the least, was misleading. It should have been stated plainly that they were copies. There were many really excellent objects in the "collection," including curious pieces of Oriental porcelain, and a fine Greek amphora vase in excellent condition.

THE dealers, who were the chief buyers at the final Stevens sale in February, at Moore's auction rooms, complain bitterly of the unfairness of the announcement that it was "absolutely without reserve," with certain specified exceptions, in view of the evident "protection" of nearly every object in the rooms. Mr. Gillig, of the American Exchange in London, for whose benefit the sale took place, was present part of the time, and looked well after his "interests." A Mr. Alexander, apparently acting for him, seemed to be the principal bidder. It must be admitted, though, that, notwithstanding these complaints, some of the things went very cheap.

It is fitting that the interesting and valuable collection of rare laces got together by the late Mrs. Astor should find a permanent abode in the Metropolitan Museum of Art. Part of them were seen about four years ago at the Bartholdi Pedestal Fund Loan Exhibition, at the Academy of Design, and illustrations of some of them have been given in The Art Amateur. For a museum collection, perhaps, it would be more appropriate if the laces could be shown rather as specimens of old English, French and Italian handicraft than as made-up articles of female attire; but the gift is most welcome, and the suggestion may seem captious.

AMONG other recent bequests to the Museum, I notice mentioned in The World, is one by Mrs. Harriet K. Wilkes, of "a porcelain tête-à-tête set, which once belonged to Queen Elizabeth." This is interesting news, in view of the fact that porcelain was not made in Europe until centuries after the death of the Virgin Queen.

THERE was a notable exhibition of American paintings in the galleries of the New York Athletic Club, in February, none of which had been previously shown in public. George Inness, whose splendid canvases, "The Coming Storm" and "Winter (Sunset)," at the Union League Club, in January, I spoke of as among the great landscapes of this generation, again astonished his friends by his glorious "September Afternoon," with its rich tangle of fireweed in the foreground, three noble elm-trees in the middle distance, and, farther off, a cluster of white buildings glistening under a deep blue sky. Albert Ryder sent a superbly colored and almost coherent illustration of the "Temple of the Mind," according to Poe's poem. The Graces are seen driven from the building by a satyr, while Love stands by and weeps. It is a moonlight scene and blended rays of gold and silver suffuse the idyllic landscape. Frank Boggs, who has gone back to Paris after a two months' sojourn in his native land—as much as he can stand at one time—left behind him "A January Tow" in New York Harbor, with the Liberty statue in the background looking down on a puff-



ing little tug dragging along a big merchantman. F. S. Church was delightfully represented by his tall, comely "Student" in her scholar's cap and gown, with black swans by her side, and pink water-lilies to repeat the carnations of her face; and there were capital landscapes by Murphy, Ochtman, Coffin, Bruce Crane, Bolton Jones, and Frederick Kost, who—from a very few years ago imitating so cleverly his master, W. S. Macy, that one could hardly tell the work of one from the other—now has a decided style of his own, and a very good one, as was seen in his poetical "Moonrise." Charles Warren Stetson, an almost unknown man from Providence, surprised everybody by his weirdly original little canvas, "Out of Consecrated Ground," showing the hurried transportation of a bier by four cowed monks, who are seen by the dim light of the young moon and the ruddy glow of a torch held by another. Mr. Stetson's career will hereafter be watched with interest.

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THE recent death of Colonel Brasseur, one of the heroes of the Franco-Prussian war, is made the occasion, by the Paris Temps of January 24th, to refer to the splendid painting by De Neuville of the "Defence of Bourget," which is one of the best known canvases in the W. H. Vanderbilt collection. The writer says:

"It is the end of the battle that Neuville has sketched in his picture 'The Defence of Bourget.' Firing has ceased; the church is being emptied; a wounded officer comes out, carried on a litter; it is Lieutenant Grisey. To the right a disarmed commander is guarded closely; it is M. Brasseur, who offered, when the picture was painted, to pose for the artist. The latter presented his model with a photograph of the picture, which he had in his hands when he died."

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THE Union League Club's twenty-fifth anniversary was celebrated last month by unusual festivities, and at the incidental exhibition of paintings the best efforts were put forth by the new Art Committee, which consists of Messrs. Richard Butler (chairman), Edwin S. Chapin, George R. Sheldon, A. E. M. Purdy, and the artists Eastman Johnson, Thomas Hicks and R. W. Van Boskerck (secretary), each of whom was represented on the walls—the latter by "Late Afternoon at Wakefield, R. I.," a freely painted landscape in his best vein. There were also native canvases by Bierstadt, Boughton, Brown, F. E. Church, S. R. Gifford, Quartley and Wiggins; but it cannot be said that, as a whole, the American paintings made a notable display. Some of them perhaps could have been spared for the Lecture Hall to take the place there of Jean Paul Laurens's "Columbus before Isabella," which, as one of the most recent works of an artist of high reputation, and exhibited for the first time in this country, assuredly was worthy of a place in the principal gallery, where it could have been seen to advantage.

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It would be interesting if Mr. William E. Dodge Stokes, the owner of the picture, would send it some time, for exhibition, to the Metropolitan Museum of Art, so that one might compare it there with Brozik's immense canvas of the same subject. The Frenchman, I fancy, would easily bear off the honors. In place of the theatrical conception of the incident, and somewhat sprawling representation of it, by the clever pupil of Munkacsy, we have the scene studiously thought out and depicted with the scholarly reserve and technical resources of a master of historical painting. Columbus, naturally, is the central figure; but it is his broad back, expressive of determined courage, that is shown through his well-worn doublet, and it is the profile of his noble features that we see. He stands indomitably before the half listless, half irritated Queen, who, perhaps hearing his seemingly wild theories for the twentieth time—and, not unpardonably, being bored thereat—is nervously grasping the gilt ball of the arm of her throne, while the willowy curve of her slight figure emphasizes the gesture of impatience.

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JULES BRETON, who the month before was seen to such advantage in "The Colza-Gatherers," formerly in the Probasco collection, was represented by the statuesque single figure of a woman "Sifting Rapeseed" (owned by Mr. H. C. Fahnstock), which as nearly approaches a Millet in quality as anything I have seen by this excellent artist; "Le Gouter" (owned by Mr. James A. Garland), a group of peasants at lunch; and by "Le Soir," that masterpiece of Breton, in the collection of Mr. Albert Spencer. When Mr. Spencer's wonderful gallery of paintings shall come to the hammer—an event that is to occur before another issue of this magazine—it will be interesting to see what price will

be paid for this remarkable canvas. Sir Donald Smith—through Mr. Watson, who, it may be remembered, in acting for him on an "unlimited order," ran foul of another Montreal collector—paid \$45,000 for the "Communiantes" at the Mary J. Morgan sale. If this was the value of that by no means extraordinary painting, what should be paid for "Le Soir," with which, really, it cannot be compared? "Le Soir" has rarely been seen outside of Mr. Spencer's house; but it is known by photographs and engravings of it. In general effect it resembles "The Colza-Gatherers." There is a level field, the time is twilight, and the day's work is about done. In the foreground tired peasants are reclining, and above them, silhouetted against the rose-tinted sky, stands the figure of a tall, well-built woman, who is stretching out her arms in getting on her jacket. To the left of the picture, in the middle distance, are seen the bent figures of several workers who are not even yet ready to quit the field, although night is falling. The subject is simple enough, but there is a charm about the depicting of it impossible to describe. Never has the feeling for the warm, genial atmosphere of a summer evening been more truthfully conveyed. Gazing at the canvas, it seems impossible that you are not actually looking across the open field and waiting for the last rays of the setting sun. It is difficult to conceive of the sturdy figures of the peasants, as seen through the soft twilight haze, as those of mere laborers. You cannot think of them as such. Indeed, you do not think of them at all. They are simply incidental to the tender beauty of this sweet pastoral scene, from which you could not well imagine them disconnected. Happy the possessor of such a picture! As a well-known connoisseur is reported to have remarked the other day concerning a very fine Corot at the American Art Galleries, "If this is the only painting you can possess it is a collection in itself. If you have other paintings, then you may regard this as the crowning glory of your collection."

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AMONG other notable pictures were three exquisite landscapes by Cazin, lent respectively by Messrs. John Knoedler, George F. Baker and George I. Seney. The last-named gentleman also lent a charming little Diaz (uncatalogued)—a luminous moonlight scene, with a marvellously receding sky—very like a Rousseau at first glance; and "Sunday Morning," a choice little example of Carl Marr, whose interiors are above everything habitable, for they are always full of atmosphere, which those by American painters very rarely are. Three Rousseaus were contributed respectively by Messrs. Seney, H. T. Chapman and C. P. Huntington. Mr. Huntington also sent the large, florid landscape he bought at the Graves sale for \$10,000 for a "Corot." Some of the most important of the figure subjects were contributed by Mrs. M. A. Osborn, who sent Munkacsy's large studio interior, with the full-length portraits of himself and his wife; "A Cavalier," a characteristic Meissonier; Bouguereau's well-known "Aurora;" "The Fortune-Teller," by Diaz; "Removing Prisoners," by De Neuville; and "The Cavalry Charge," a very spirited Detaille, showing the attack upon a French provision train by a squadron of Prussian dragoons.

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By the sudden death of A. J. H. Way, the Baltimore painter, The Art Amateur loses one of its most valued writers on practical art subjects. Last year his carefully prepared articles in this magazine on fruit painting in oils gave pleasure and valuable instruction to thousands of students, and the supplemental chapters, treating of painting fish, game and other still-life subjects—the final one appeared only last month—have attracted even more attention. The following flattering notice of the artist appeared on February 9th in The Evening Post:

"Mr. Way was celebrated both in this country and in Europe as a painter of still-life, principally of fruit and game, and was considered the finest painter of grapes living, and for a cluster of black Hamburg grapes took one of the prizes at the Centennial in 1876. A picture of a large bunch of grapes by him was considered the finest thing of its kind ever exhibited in London. Mr. Way was born in Washington, and came to Baltimore when a boy. When a young man he travelled through Europe, studying in London, Paris, Florence and Rome under celebrated teachers. His pictures have been exhibited at a number of international exhibitions, and in the majority of cases took prize certificates. Mr. Way was a prominent member of the Charcoal Club, and made his travels the subject of a very interesting lecture before that organization."

A study of grapes, in colors, by Mr. Way, painted for The Art Amateur, was published last October. Another of cherries will be given as a supplement next month.

A VILLAINOUSLY bad copy in oils of Alfred Frederick's picture "The Passing of Arthur," with the signature, "Ganforth," boldly written in the bottom right-hand corner, is exposed for sale opposite Denning's.

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MR. ANTHONY COMSTOCK's discomfiture in the Philadelphia courts will be appreciated by all fair-minded persons. It appears that the agent of the Society for the Suppression of Vice obtained, at the shop of F. Weber & Co., dealers in artists' supplies, through evasion of the truth—to put it mildly—photographs of nude female models, after he had been distinctly told by the salesman that they were imported and kept for sale solely for the use of artists. On obtaining copies of the photographs, he arrested the proprietors and the salesman. But the defendants were promptly discharged by the judge, with the approval of the prosecuting attorney, and Mr. Comstock received a rebuke from the court which he ought not soon to forget.

MONTEZUMA.

#### THE ESCOSURA COLLECTION.

THE exhibition of the curious collection of antiques made by the painter Escosura attracted more attention in New York than any other similar sale of the season. This was due in part to the friendships which the owner had formed while on a visit to this country some years ago. This, it is to be presumed, was also the reason why the collection was brought to New York for sale; but another reason may be that it would have made much less of a sensation at the Hotel Drouot than here, if, indeed, it would have made any sensation at all in Paris. For New York, where only rich amateurs fill studios with costly bric-à-brac, more or less antique and more or less authentic, but undoubtedly picturesque, the sale was a remarkable one. It included a vast variety of objects—arms and armor, tapestries and embroideries, ivories and bronzes, furniture and paintings, old gold and silver, books, costumes and musical instruments—all selected mainly for their artistic merit and their value as "properties" to a painter of interiors.

Mr. Escosura being a Spaniard, it was to be expected that his collection would be rich in Spanish antiques. Such was the case. A considerable number of good specimens of Hispano-Moresque pottery, mostly plaques, and some with fine copper reflections, were disposed rather high upon the walls of the outer room at Bucken's gallery, where the sale is to be held. Several were evidently mended, and, knowing the difficulty of obtaining good unbroken specimens, and the fact that to an artist a mended plaque is practically as useful as a whole one, amateurs will be shy of bidding for them. It should, however, be known that even fragments of this ware are of value. The decorations in most cases were animals, inscriptions, and very free and rude arabesques.

Much of the goldsmith's work was made for ecclesiastical use. A large Gothic custode, or monstrance, had evidently been patched up from an old chalice which was used as base and the open-worked top of a monstrance of which the base had been lost. Of the works intended for profane use, one of the handsomest was a jewel casket in silver repoussé with tourelles at the angles, all four sides being formed by plaques with figures in relief and the cover surmounted by a little statuette of Diana seated. There were several curious pieces of jewelry, including some with enamelled settings, and some fine pieces of rock crystal, carved and engraved. Of tapestries there were several pieces of no great size but of striking Gothic design. The collection of stuffs and embroideries was very large, and included many valuable specimens of old cut velvet, silver and gold brocade, church embroideries and the like. Many costumes of the eighteenth century and earlier dates had doubtless served to clothe Mr. Escosura's models. Among the furniture, a small fauteuil for a child, of carved and gilded wood, with pink velvet cushion, and a small pair of bellows of buhl-work, catalogued as "carved wood," attracted attention.

Among a number of paintings "by the old masters" there were some of remarkable merit. The catalogue states that the owner vouches for the authenticity of these paintings, which include a "St. George and the Dragon," attributed to Raphael, a "Young Girl," by Velasquez, and a beautiful head of a Madonna, ascribed to Leonardo da Vinci. The collection certainly includes several very interesting specimens of various old schools, particularly of the Spanish and Dutch. A number of the artist's own pictures, such as used to find a good market in this country, were also put on exhibition.



# THE GALLERY

EXHIBITIONS OF THE WATER-COLOR SOCIETY AND THE ETCHING CLUB.



A GREAT deal of interesting work is shown at the Twenty-first Annual Exhibition of the American Water-Color Society. A striving for purity and brilliancy of color by a few of the better painters, and a still more successful striving for gray, transparent, atmospheric tones by a few others, are marked features, as they were a year ago. Of the more important of the figure pieces, one of the most valuable is J. Alden Weir's "Preparing for Christmas," painted with a very free use of all the materials at the command of the water-colorist, and attaining a great charm of atmosphere, solidity and gray, harmonious color. A lady sitting in front of a curtained window is making a wreath of holly-leaves, and a little girl with her back to the spectator surveys the operation critically. The mother's face, seen in shadow, has an air of grace and distinction which is sufficiently rare. Larger than this is Frederick W. Freer's "If I were Loved," which provokes admiration in spite of its absurdly sentimental theme; the young lady, beautifully dressed, is sufficiently pretty and sympathetic to have plenty of lovers. "The Little Mother," by J. S. H. Kever, of Amsterdam, a little warmer in color than Mr. Freer's or Mr. Weir's pictures, shows two little girls in black, in a dusky room, the elder stooping over her sewing, and the younger sitting on the floor at her feet; equally admirable and tempered in tone is Mauve's little study of a "Man Raking."

Winslow Homer, who has a certain field all to himself, is well represented, one of his best and most characteristic works hanging in the Corridor: a luminous gray, sandy beach, its hummocks relieved against a sombre blue-gray sky, and occupied by only two figures, of women with a basket, put in with great spirit and freedom. His "Farmer's Boy," illustrating an old song, may be open to the charge of presenting agricultural labor under somewhat too glowing colors; his studies of Florida scenery are equally strong and interesting with those he has previously exhibited. The colorists are led by John La Farge and Louis C. Tiffany; the former exhibits an audacious little "Salome's Dance," a study for a larger composition, a portrait of his landlord, the priest, Zenshin, at Nikko, Japan, and two or three of his favorite white water-lilies. Mr. Tiffany's largest exhibit is a scene in a glowing, low-ceiled temple, probably in Nomansland, with a picturesque young priestess in very pale greenish-yellow draperies feeding some flamingoes, who make an effective group with their rich color and their curving necks. His Mongolian fish-vender, "In Chinatown, San Francisco," is as sumptuous in its tones as a church window, and his landscape studies, though somewhat quieter, are also suggestive of tropical richness. John Johnston sends a large study—hung too high to be well seen—the sombre choir of Avila Cathedral, in Spain, with the white draped figure of an acolyte, and a curling cloud of incense in the centre. By E. H. Blashfield there are two pictures—a "Holiday," in which the temple attendant, in a satisfactory red dress, sits on the pavement at the foot of a statue of Eros, and "Unveiling the Bride, a Souvenir of Tanagra," in which there is somehow something funny in the preternaturally solemn expressions of bride and groom. C. C. Curran paints his model

under various aspects, in his larger work smelling some pale roses in a rather undecorative atmosphere, and in his smaller one doing nothing in particular, but with her hair less purple and her surrounding color more cheerful. L. C. Earle's head of a bravo in "Red" is not very interesting; V. D. Prentiss's quaint study of little "Mistress Anne" sitting in her chair, and, apparently, ready to slip out of it, is sympathetic.

The post of honor in the South Gallery has been given to William Magrath's "Bacchic Dance," catalogued at \$2500, and sold on the evening of the opening reception. In a paved court of the temple, overlooking the sea, two sufficiently decorous Maenads dance before a bronze statue of the young god, and in the presence of three or four seated figures. The painting is finished with great care in all its details, and the marble is cleverly rendered. One

attention on the opening night. Thomas Moran's love of Turner is as marked as ever in his skilfully-executed views of Venice. The brothers Léon and Percy Moran are represented by a number of their neat little figures in costumes of the last century, carefully finished, very pale in color, and generally affecting a sketchiness of treatment. In the Corridor, at the left of the entrance door to the North Gallery, hangs a little picture by the landscapist, William J. Whittemore, in which the same general theme is treated with much more warmth and color. His small study of "October," in the South Gallery, is full of pleasant suggestions. Theodore Robinson's little experiment, "Primavera," a girl's head surrounded by spring blossoms and a scroll, is a very pretty study in tints, but the maiden is of a type that cannot logically be connected with any known associations of the springtime.

Of the flower pieces, the most brilliant are Miss Kate Greatorex's large and very effective renderings of chrysanthemums and other handsome and showy flowers; of the cattle pieces, the best are George Poggenbeek's two cows reposing "In the Meadow," and Horatio Walker's drove of pigs in early "Evening." Almost equally good and artistic is Charles Mente's "Evening Pastoral," of these gray, luminous landscape studies other good examples are Mente's "Sunday Morning," Van Essen's "Heath in Holland," W. L. Lathrop's "Upland Farm," with its single figure, A. B. Davies's "Strawberry Time," Joseph Lauber's "October Day at Seabright," and Rudolph F. Bunner's "Landscape," No. 379, with its yellowish meadow ground. A large picture by S. R. Burleigh, "Loading Up," with sea-weed or salt hay, is full of the suggestion of sea air, and John A. Fraser's "In Chill October" just misses being an exceedingly good landscape. His device of bringing his dark and chilly distance flat up behind the tarnished reds and yellows of his foreground trees, if it had only been better rendered, would have been both original and in keeping with the sentiment of his scene. F. Hopkinson Smith, who contrives every year to visit a new country, this time finds inspiration from a trip to Mexico, and contributes an even half dozen characteristically strong views in that picturesque land. H. W. Ranger furnishes a number of strong studies taken in various cities, and all interesting; Robert Blum, a very clever and spirited rendering of a "Venetian Pumpkin Vender," his boat and his clients; J. G. Brown, still another bootblack, holding up to view his totally ruined shoe; T. W. Wood, two of his familiar examples of the "American domestic genre," and E. L. Henry, two of his usual careful studies of manners and customs, which, though sinful in painting and



"PEGGED OUT." BY J. G. BROWN.

DRAWN BY THE ARTIST FROM HIS WATER-COLOR PICTURE IN THE NATIONAL ACADEMY OF DESIGN.

of the brightest and most industrious of the figure-painters is Irving R. Wiles, who sends six examples; his "Coquette," No. 150, is a vivacious young woman in green who looks at you with an alert and expressive countenance; his "Study in Tints" represents, probably, the same young person, but very much extinguished, extended on a whitish couch, and surrounded by pale and subdued hues. In "Alone" the misery is acute; the young newsgirl, in rusty black, sits forlorn; "In the Park," the city woman and her greyhound are neatly drawn and placed. Near the "Coquette," as if for antithesis, is hung the best of Newton A. Wells's exhibits—a very old woman, elaborately wrought out, stooping over her Bible. Among Edward Moran's nine contributions, in which landscapes predominate over his accustomed marine subjects, the woodland scene, "In the Gloaming," attracted much

hopelessly inartistic, have yet a certain interest as documents and records. T. de Thulstrup sends two accurate studies of Swedish horse soldiers, and a large and spirited American battle scene, "Reinforcements," hurrying up to the front and led by a handsome, bearded general. The heads of the two officers who gallop at his heels are good studies of types. The artist's illustration which we give does not show the complete picture. Mr. Satterlee's "Waiting for the Ferry," illustrated herewith, is one of nine similar contributions of picturesque types drawn from Spain and Brittany.

The Hanging Committee of the Etching Club exhibition, now open at the Academy of Design, are said to have suffered from the same embarrassment of riches as their confrères of the Water-Color Society, and to



"REINFORCEMENTS." DRAWN BY THURE DE THUISTRUP. PART OF HIS WATER-COLOR PICTURE IN THE NATIONAL ACADEMY OF DESIGN.



have been obliged to decline a large number of works submitted to them, to the great discontent of the artists.

The work of foreign aquafortists, with the exception of a plate by Paul Rajon, executed in this country, does not appear in the display. Rajon's etching is his well-known reproduction of Jules Breton's "Last Ray," with the figure of the old man etched on the margin, as a *remarque*, by Breton himself. Though much of the large reproductive work by native artists was thus crowded out, enough has been retained to enable the visitor curious in such matters to form a good judgment of the progress of the art among us. Much of this work is frankly commercial. The publishers, without whose liberal aid and encouragement it could not have been executed, naturally selected such examples as would appeal to the popular taste. Hence a liberal sprinkling of domestic scenes, of the sentimental genre, of a variety of changes rung upon the humble but happy home, and maiden love, and "waiting for thee," and such like themes. Here is so good an artist as Mr. Freer, for instance, reproducing on a large plate, and with great patience and skill, Jennie Brownscomb's "Halcyon Days," the young daughter of the house waiting on the door-step for her lover, whose coming is seen far down the road. Her venerable parents are seated on the porch behind her, but they will get up and efface themselves in the true American way just before the young man arrives. Mr. Dudensing etches, after R. L. De Lissier, a young girl at the spring, listening to the "Evening Bells;" Mr. Lathrop, after Alice Hirschberg, "The Trysting-Place;" Mr. Raubichuck, "Naming the Day;" Mr. Share, another girl at a well, with "Memories," after Jennie Brownscomb; Mr. Shelton, a very small rural child in the harvest field, "Waiting for a Ride" homeward. Another of Mr. Shelton's large plates, "The Last Load," is much more spirited and original, the farmer hurrying his team along the wintry road. Mr. C. Y. Turner reproduces his own "Bridal Procession," from the story of Miles Standish; Mr. Hovenden, his picture of the "Last Moments of John Brown," and also Constant Meyer's "First Communion;" Mrs. Anna Lea Merritt, her "Eve" and "St. Cecilia;" Winslow Homer, in a vigorous plate, his "Eight Bells," and Mr. Lathrop, Jules Breton's "Evening in a Hamlet of Finisterre."

Two or three of the smaller plates issued by Mr. Klackner, the publisher, are given in the catalogue of the exhibition—works like J. C. Nicoll's "Last of November," and Kruseman Van Elten's "Forest Home," which, though somewhat lacking in concentration, yet

contrive to convey a good deal of the sentiment of nature out-of-doors. Reginald Coxe's vaporous and very origi-

nal marines are represented by three examples; Alden Weir etches his "Fireside Dreams" in the Water-Color

and atmosphere which many of the most important plates seem to lose. The very handsome catalogue of the club contains eight etchings reduced in size from the originals in the exhibition. They are by Church, Farrer, Edith Getchell, J. S. King, Mrs. Moran, J. C. Nicoll, Share and Van Elten.

#### THE "LIBER STUDIORUM."

THE collection of plates forming Turner's "Liber Studiorum," which was shown at the Grolier Club in January, is said to be the most complete in existence. It is certainly a finer collection of the plates than that shown at South Kensington, as it includes first states of all the published plates, other states of many of them, and impressions of the etchings, Turner's own work, before the mezzotint was applied. Turner undertook this work in competition with Claude's "Liber Veritatis," which is similarly a series of studies after nature reproduced by means of etching and mezzotint. Claude, in some respects a poor observer, enjoyed a great reputation for fidelity to nature based on this work. Yet he aimed at little more than effect, and Turner felt that in accuracy of representation of natural objects he could distance the older master. It must be allowed that it was a mean motive, that of emulation, and it must be confessed that Turner was not in all respects as triumphant as Mr. Ruskin makes him out to be. In matters of detail, in branch drawing, in representing the cleavage of rocks, the convolutions of clouds, and also in the scientifically correct perspectives of his distant views, Turner demonstrated his immense superiority. But his insincerity, the theatrical bent of his imagination, is visible almost everywhere. Few of his compositions (for such are in reality the contents of both works, though issued as studies from nature) are as impressive as Claude's. Few afford to an equal degree the peculiar kind of pleasure

which we expect to get from a work of art. Yet the variety and the exactness of the knowledge of natural forms shown in the "Liber Studiorum" has never been approached by any other artist. Most of the compositions are extremely clever, and the technique is, in every case, worthy of study.

The work was intended to include one hundred plates, divided into sets of Historical, Pastoral, Marine, Mountain and Architectural subjects. Seventy-one were published and twenty more were begun and brought to a certain degree of finish. Proofs of all of these are known. Turner made his drawings for the work with special reference to his own and the engraver's needs. The out-

lines which he reproduced by etching on the plate were in the drawings done with a quill pen. Over this he



"THE BRETON FERRY." BY WALTER SATTERLEE.

DRAWN BY THE ARTIST FROM HIS WATER-COLOR PICTURE IN THE NATIONAL ACADEMY OF DESIGN.



"RETURN-OF SARDINE BOATS FROM MORNING'S CATCH." BY CHARLES A. PLATT.

DRAWN BY THE ARTIST FROM HIS WATER-COLOR PICTURE IN THE NATIONAL ACADEMY OF DESIGN.

with a fine feeling for color, and C. Morgan McIlhenney's two plates are also distinguished by a search for color



passed bold washes of sepia taking out lights as he proceeded. This work, which gave the light and shade, color and relief of the subject, was reproduced by the mezzotint or aquatint, mostly the work of the engravers Charles Turner and Thomas Lupton. It is said that the plates yielded no more than twenty or thirty fine impressions, and from this one may judge of the value of a complete set of such impressions at the present day. That exhibited at the Grolier Club was valued at \$20,000. By far the greater part of it belongs to Mr. Howard Mansfield, of New York, a few impressions were lent by Mr. S. P. Avery, and a pencil drawing of one of the subjects belongs to Professor C. E. Norton. Mr. Russell Sturgis delivered an admirable address on the opening evening of the exhibition.

THOSE who remember the "Apollo and Marsyas," formerly belonging to Mr. Morris Moore, may be interested to learn that its position in the Salon Carré of the Louvre has just been changed. It formerly occupied a very good place on the line. It is now placed higher, but in a good light, on the opposite side of the room, near the "Belle Jardinière" of Raphael.

#### ANIMAL LOCOMOTION.

To painters and sculptors of animals, at least, the most remarkable result of the invention of instantaneous photography is the collection of photographs of animals in motion made by Mr. E. Muybridge under the auspices of the University of Pennsylvania. While the work was yet in progress interest was excited in various quarters by the unexpected grotesqueness of some of the forms thus caught after the beginning and before the accomplishment of an action. Several of the positions assumed by horses, dogs and other animals in leaping were particularly novel; and the motions of the wings of birds in flight looked "queer" to artists who had made a special study of this branch of animal painting. Now that nearly eight hundred plates, containing more than 20,000 figures of men, women, children, beasts and birds, have been published, it is easy to see that the work has, for artists and scientific men, a much stronger interest than that attached to mere curiosity. It is plain that not only the more striking novelties—which are many—are worthy of study; but that the entire set of photographs, even those which depict the slowest movements of the human body, and to which artists have for ages approximated more or less closely, according to their powers of observation, are full of useful lessons, mostly regarding matters of detail, it is true, but such as may add life and spirit to compositions by no means very deficient in these qualities. It need hardly be said that the photographs are not intended to be used as copies;

some of them would be ill adapted to that purpose, but they fix hundreds of points which might escape the most

give us the actual living model arrested in the midst of the most violent motion; and not only then, but at a dozen different instants in the course of it. They furnish also an opportunity to study simultaneous back, front and side views of the same attitude, something which obviously could not be had from the living model without the interposition of the electrical photographing apparatus of Mr. Muybridge. It is unnecessary to dwell on the advantages thus offered to the student of human or animal forms in action.

But while thus useful to the student, by far the greater number of these photographs are beautiful objects in themselves. The grotesque attitudes spoken of above are not many. Mr. Muybridge, in selecting his models, took the precaution to choose each time some one especially adapted for the work in hand. Thus, the groups of boxers and wrestlers, and the single figures shown running, leaping and so forth are taken from professional or amateur athletes. The figure showing the actions of lifting, carrying heavy weights, striking with a hammer, are those of laborers or mechanics used to the work represented. The female figure is shown in actions usual to women. There is consequently a degree of naturalness which would hardly be expected. And, as the models were usually well made and graceful, the lines are in the majority of cases beautiful. The lighting being that of the open air, very interesting effects of light and shade are numerous. Among the most charming of the compositions, if we may so call them, are those in which a diaphanous drapery has been thrown about the model. The harmonies of line caused by its movements agreeing with those of the body seen through it are exquisite.

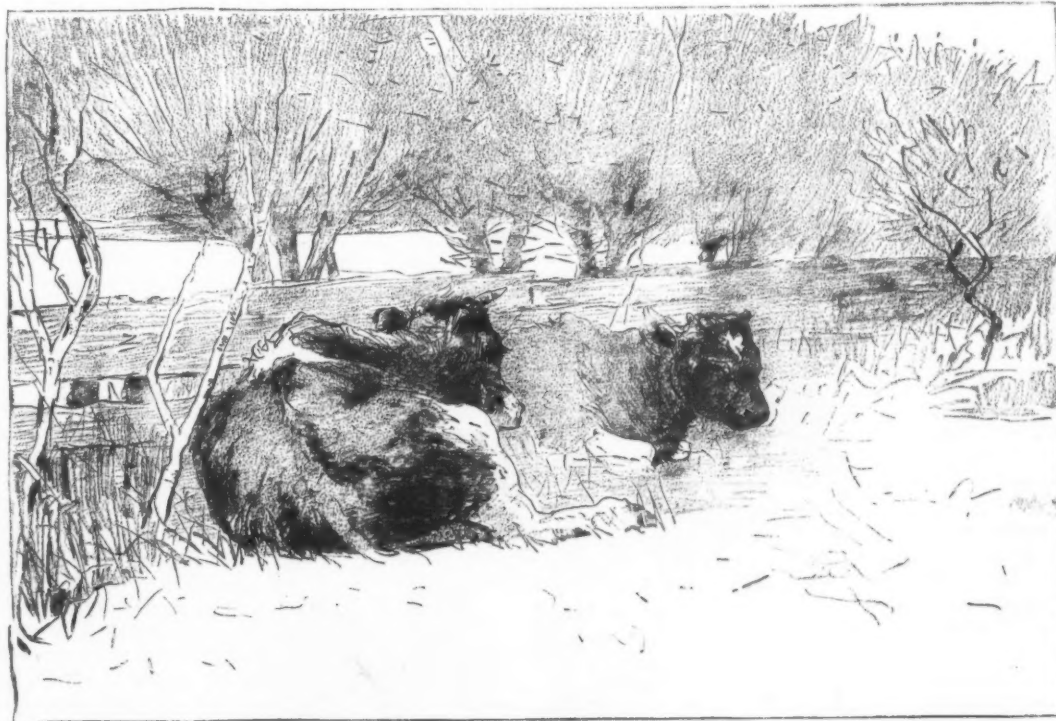
One of the most curious results of the work is the vindication of peculiarities in the drawing of animals by people who have brought to that branch of art unusually quick perceptions. Some of the oddest positions in which the cat is here shown, springing and crouching, may be found indicated with considerable approach to the truth in Indian and Persian miniatures. Many of the photographs of birds look as though they might have been taken from Japanese kakemonos; and some strange positions of a horse's legs in jumping, walking and running are to be found in works by one of our living artists made before the publication of any of these photographs. Numbers of other artists have since made good use of them, without reckoning the numbers of amusing distortions of the animal form which the few grotesque-looking ones have suggested to our caricaturists.

These latter do not seem, as yet, to have drawn from a special set of photographs of abnormal movements, of lame, half-paralyzed and otherwise afflicted persons made for the benefit of physicians. It tells well for the progress of humanity, in this nineteenth century, that such subjects are no longer relied on to provoke laughter.



"THE HERMIT." BY KRUSEMAN VAN ELTEN.

DRAWN BY THE ARTIST FROM HIS WATER-COLOR PICTURE IN THE NATIONAL ACADEMY OF DESIGN.



"IN THE MEADOW." BY GEORGE POGGENBEEK.

DRAWN BY WINSLOW HOMER FROM THE PICTURE IN THE NATIONAL ACADEMY OF DESIGN.

not all the anatomical models in the world, nor even the

academical drawings of the masters, can equal. They

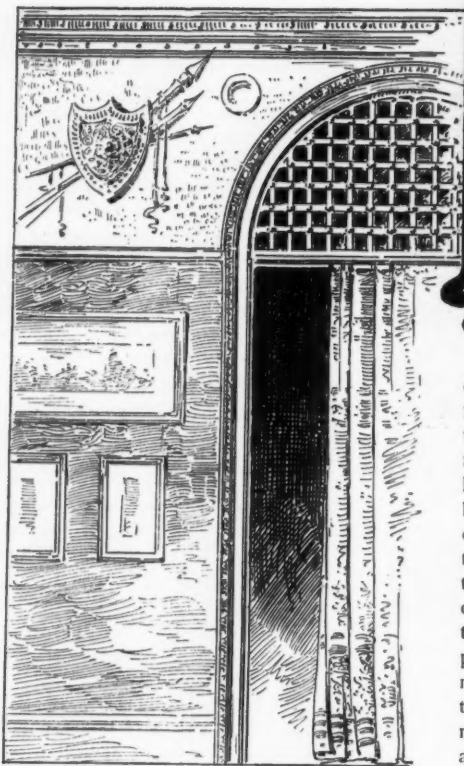
subjects are no longer relied on to provoke laughter.



# THE HOUSE

HINTS FOR HOME DECORATION AND FURNISHING.

## I.



IN these days of discussion about artistic interiors, it is scarcely necessary to reiterate that the style of the inside of our house must be, to a great extent, governed by that of the outside. Cottages are not to be furnished like palaces, nor should splendid apartments be treated with too sparing a hand.

Although I do not intend in these papers to discuss the country house architecture of the day, I must say to the layman who desires information as to the "style" of his intended home, that in a large majority of the new houses one looks in vain for adherence to any distinctive style of architecture. The Historic Styles contain much that is suited to the requirements of our present mode of living, and many ingenious adaptations in this direction have already been made by our architects. But I am tempted to hint to the designers and builders of houses the propriety of devoting them-

selves to the development of the more modern ideas, rather than to branching out in ostensibly new directions, where—after the first glance—it is evident that the whole structure consists of old motifs thinly disguised by new devices.

In houses of modest proportion, where the owner desires to expend a limited amount of money, and is anxious to consult his own taste in the arrangement of his rooms and their furnishings, it is difficult to know what to do, and how to do it. Of course the problem is solved if the undertaking is placed in the hands of a professional decorator of position; but, if such a plan is pursued, the limited appropriation that has been voted is soon expended, and the taste of the owner is apt to be set aside and replaced by the decorative ideas of another. Persons of limited time and unlimited means are strongly advised to intrust the decoration of their apartments to some man of ability and let the responsibility for the result rest with him. In view of the splendid mansions of New York and other large cities, I need not point out to the millionaire where to obtain the best artistic results in interior decoration. My present purpose is to suggest certain decorative adornments for a modest house which may be procured by the person of fair income and refined taste. If he possesses the ingenuity of a wood-carver or of a cabinet-maker, and delights in the production of soap-box cabinets and bookcases made of packing-boxes, he may adorn his house with the results of many charming little schemes beyond the reach of those who have neither this ingenuity themselves, nor the power to procure the results of such clever work in others. Country houses are always full of nooks and corners susceptible of transformation. When they leave the hands of the carpenter they are barren and unadorned; but, with a few bright ideas practically carried out, they are soon made to assume that comfortable aspect which contributes so much to the cosiness of a home.

In considering the question of country

house decoration, let us assume that the building under consideration has cost from five to eight thousand dollars, and that the owner finds himself with a modest surplus which he desires to use for decoration of a permanent character.

The hall demands special thought and treatment, because from its "air" and "tone" we receive our first impressions of the home we are entering. This part of a country house has long been thought of simply as a passage-way, and has received but little recognition in this country until within the past few years. This "passage," however, has steadily increased in size, from the narrow entry, only large enough to contain the staircase and the hat-tree, to a room of more or less ample proportions in accord with the rest of the house. And this is an advantage not alone from an architectural point of view, because it gives a centre about which to group the living-rooms, but it is also to be recommended from a decorative standpoint, as it increases the opportunities which are thus afforded for the display of artistic taste.

The vestibule is not generally considered necessary in a country house, but if the house-owner has once had such a little room to collect the cold draughts in winter, and to serve as a depository for wet umbrellas and overshoes, he will concede that it is a comfort not to be slighted. I would recommend a good-sized vestibule, with

a hard-wood floor, glazed inside doors and plenty of space, as an accompaniment to every house, whether in city or country.

As already suggested, the treatment of the hall should echo the home life of the household; and, if possible, the fireplace should form the central feature about which the other parts are grouped. If it is not practicable to have a chimney in the hall, let the staircase be made the pivotal point, and this latter is usually the problem to be solved.

But before considering the fixed furniture of the hall, I have a word to say about floors.

Carpets and passages are an abomination, and should be abolished by every lover of cleanliness and health. Carpets have their advantages, which will be discussed later on. The hall is *not* the place for a carpet. Without considering the use of marble mosaic and expensive marquetry for flooring, it is possible to obtain a good, serviceable floor, which may be at the same time attractive and inexpensive. Let the floor be laid with narrow strips of "combed-grained" yellow pine, say two inches wide, or oak (if expense is not to be cut down to the minimum figure) quite free from spots or blemishes—large knots are, of course, out of the question—and bordered with a few bands of alternate cherry and pine strips.

The finish should be varnish, not wax, unless a special servant can be kept to attend to this one thing, for waxed floors are extremely unsightly if not properly cared for. In color this will give a floor that is specially



TREATMENT OF HALL AND STAIRCASE.



TREATMENT OF DOOR AND VESTIBULE.



adapted for rugs. If the natural color of the yellow pine or the oak seems too strong, a light coat of brown or dull red stain washed over the wood before the varnish is applied will give the desired tone. This depth of color, however, will come with time, if one is willing to wait for it, and the result, finally, if the floor is unstained, will be more attractive than if produced by artificial means. The woodwork of the doors, casings, staircase, chair-rail and wainscot—if one is used—may receive a coat of stain before the finish is applied. If hard wood is employed, the natural color is far better than any artificial substitute. A little color mixed with the "filler" often produces an agreeable effect, as it brings out the grain of the wood, and at the same time enables one to tone the woodwork to correspond with any desired scheme of decoration.

I have taken as an illustration a large hall in a country house, and although not simple in itself, nor of modest proportion or cost, it will serve as an excellent example for the various points to which I wish to call attention.

which, if judiciously employed, are charmingly deceptive in the sense of space that they suggest. When overdone, however, the effect becomes extremely unpleasant, and the reproductive power of the mirrors becomes an annoyance.

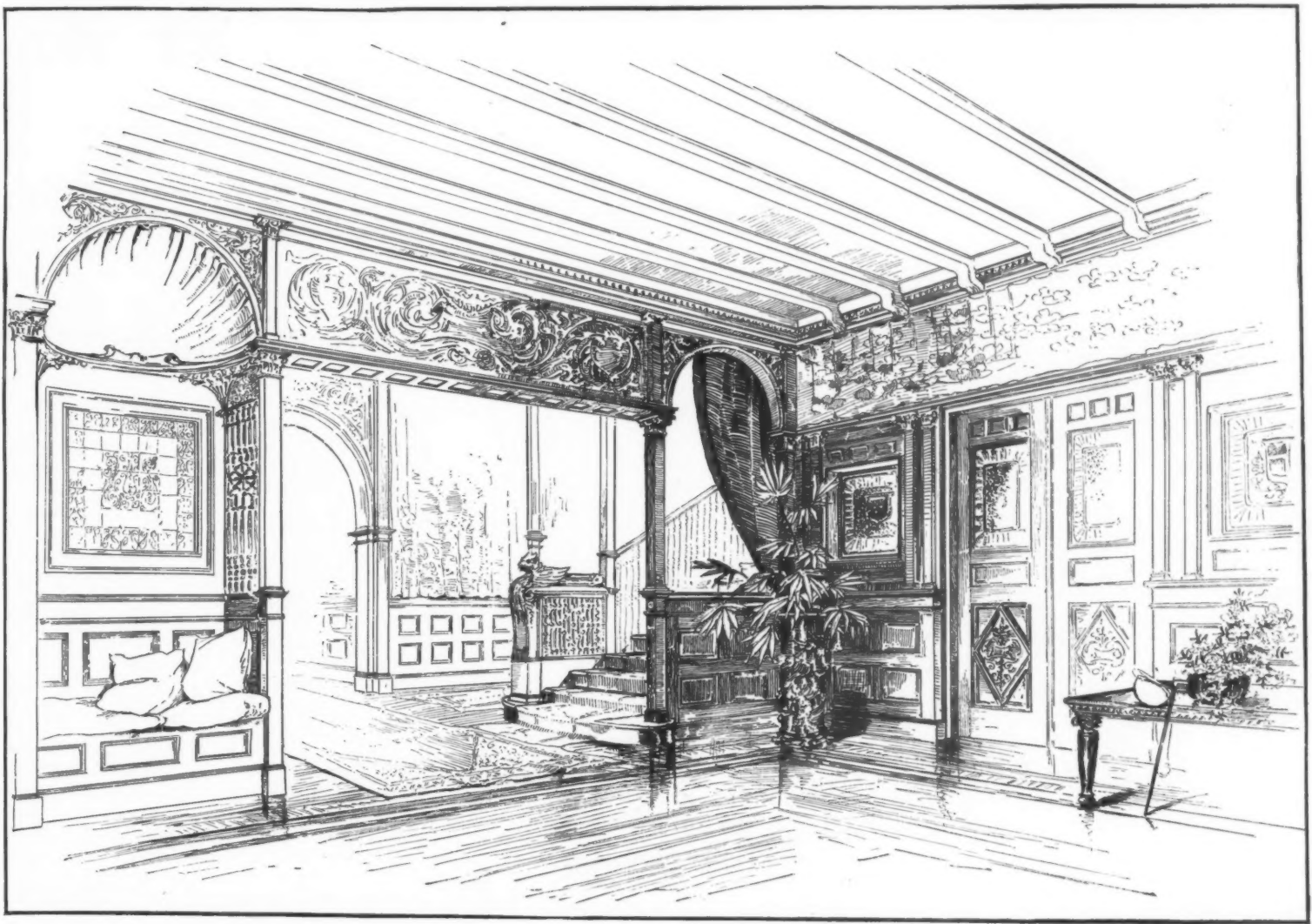
But, before discussing the details of the hall, there are certain general considerations of color, and the division of wall spaces, that should be early borne in mind in order to insure a desired effect in decoration. If the hall is well lighted, the use of a sombre wall, either papered or painted, is usually the best scheme to follow, for, as a rule, there are few pictures, and the owner must rely upon the success of his wall surface for the decoration. Should it be situated in the centre of the house, and receive light from but one side, and that sparingly, it will be necessary to use less depth of color on the walls and ceilings and make as much as possible of the light admitted by giving to it as many reflecting surfaces as may be feasible.

The division of the wall space into wainscot or dado,

gives rise to much discussion and perturbation of spirit. Often the window-tops serve as an excellent point to start from, and if the top of the casing is assumed to be the bottom of the frieze, the responsibility of settling this point upon the walls is shifted to the shoulders of him who designed the building.

Speaking of windows reminds me that I intended to say earlier that the attractiveness of a hall may owe much to the position of the windows. Many small windows present an opportunity to display much taste in curtains and draperies; while, on the other hand, one large window, if in a recess, affords the opportunity for a deep window-seat, a decorative feature which can form part of every room in a country house and still be attractive.

Successful decoration does not depend, as many suppose, upon the amount of money expended alone, but upon the degree of taste displayed in the expenditure of money. Take, for instance, the question of our hall window-seat. It may be made by a cabinet-maker, upholstered in plush, and be both ugly and uncomfortable



ARRANGEMENT FOR VESTIBULE AND STAIRCASE FOR A COUNTRY HOUSE.

The staircase is much more attractive if half screened from view, and even although it be impossible to employ the pretty devices of wooden spindles, or the more costly elaboration of carved wooden panels, the same effect may be obtained by light curtains, as shown in the smaller sketch.

I have always considered that a little corner half-way up the stairs is most attractive as a place for a quiet chat, even though one may be at times subject to interruption in such a position. Odd corners and recesses on a staircase or in a hall lend an attractiveness to the house that cannot otherwise be imparted, and, if the cottage is small, draperies hung here and there before such places will give a sense of space that would be unknown were there no such suggestion of mystery. A half-drawn curtain tempts the uninitiated, and at times the initiated as well, into the belief that the apartment behind, if not vast, is at least large. I do not believe in deceptive art, but such guileless artifice adds only piquancy to the artistic composition. The same principle is applicable to mirrors,

wall surface and frieze, has become so general that the terms need no definition. But the *spacing* of these elements of decoration is a problem that must be solved anew with each room; for, upon the studied proportion of parts, one to another, will depend the success of the entire decoration. If the room is high and comparatively large, a wide frieze may be used without fear of reducing the apparent proportions, but should the room be small and low, extreme care must be exercised in determining the width of the frieze. The initial shows a division of wall space and frieze which I have used often, and found very pleasant to the eye when no dado was employed. This wide band of color, usually lighter in tone than the wall below, is an excellent background for decorative plaques and large pieces of purely decorative china and metal work. Even plaster casts have been successfully used upon such a frieze, but these are not, as a rule, suitable for a hall.

Not all houses have a round-topped door to fix the line for the frieze, and this apparently simple matter often

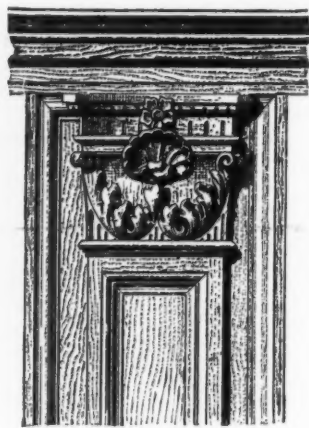
able, or it may be constructed as follows and be both attractive and inexpensive: Take an ordinary box of pine boards the length of your windows, about thirty inches deep on the top and not over eighteen inches high. Set it upon legs if you desire, but not upon castors—that would make it uncomfortable, as the wall must serve for a back. Stretch over the sides and front of the box felt, or some cloth of dull color, and cover the "excelsior" or hair mattress for the top with the same. Over this throw a Turkish rug, and, with such pillows as you may possess or desire to provide for the place, the window-seat is complete. This will not be very springy, it is true, but if you substitute for the wooden box a woven wire cot bed, with much reduced legs, you will have an inexpensive, comfortable, and decorative piece of furniture. Various devices of this kind are possible, and there are hat-racks made of oak strips, put together in geometric designs, and held in place by metal hat pins, simple in construction and useful when completed. With a piece of ordinary drain-pipe and a terra-cotta saucer, such as

is used for flower-pots, and a talent for painting decoratively, one can have a very pretty and serviceable umbrella-stand.

ARCHITECT.

#### FRENCH HOME INTERIORS.

M. OCTAVE UZANNE, in his latest extravaganza, "Le Miroir du Monde," in which, with the help of M. Paul Avril's charming drawings, he holds the mirror up to French fashionable society of to-day, has an interesting chapter upon interior furnishing and decorations. It



GERMAN (SIXTEENTH CENTURY)  
CARVED WOOD CAPITAL.

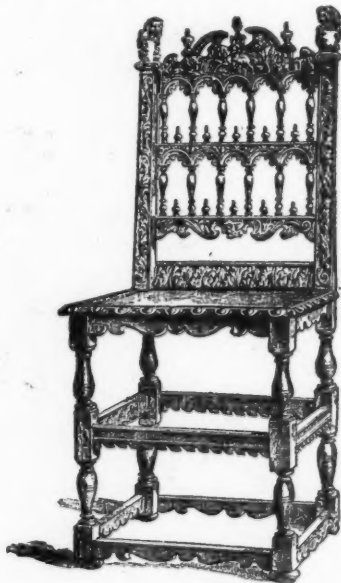
is to be remarked, the author says, that people of the Latin races do not any longer, as a general thing, pay much attention to the decoration of the interiors of their houses, preferring the somewhat noisy joys of the life in public, in clubs and cafés, or in fashionable salons. The English and other Northern peoples understand much better, in our time, how to furnish a home. The present ruling class in France, which M. Uzanne refers to as "La bourgeoisie regnante," has brought to the highest possible degree the taste for the horrible, the commonplace, and the conventional. An insane love of mahogany and walnut, and, above all, of veneering, distinguishes this class, whose efforts in the way of furnishing their apartments result in the most repulsive inelegance, in "all which the human imagination can invent of vile, ungraceful, meagre, awkward and grotesque" forms. The things which a newly-married French woman will have, though she lack all others, are a formless Erard piano and an armoire with glass doors. Her husband's idea of an evening at home is to stretch himself on a clumsy sofa before the fire, or to spend the evening at the dinner-table, and so obviate the terrors of the salon, with its chairs drawn up in line, its sofa in velours, its gueridon laden with albums, the whole placed upon an indescribable carpet patterned with flowers. This salon, the finest piece in the apartment, has commonly a gray paper with pattern in gold, white painted wood-work, a cornice of pie-crust style. People speak of it respectfully, but they fear to live in it. They treat it like a dress-suit. In a word, it is "pour le monde," and so is all else of the false luxury observable in the rest of the habitation; hideous gilt bronzes, clocks, candelabra, fire-irons, books, cushions, flowers, even to the parrot in the antechamber—all is "pour le monde." M. Uzanne finds an explanation of this great difference between the masses of well-to-do people on the two sides

of the channel in their very different ideas as to what constitutes economy. "The Frenchman," he says, "understands economy as the art by which a fortune may be accumulated painfully, sou by sou. The Englishman, on the contrary, is held a bad citizen if he does not put his income into circulation as soon as he gets it.

The few who understand what an artistically furnished interior should be have learned to buy for themselves and to dispose their purchases themselves, about their rooms. And they rely more on the Orient, and in particular on Japanese decorative productions, than on the articles manufactured by their own countrymen for their material. Their house is made like a nest, twig by twig, so to speak, each brought and placed by the occupant.

M. Uzanne holds it possible to combine the most incongruous objects—a cabinet of the Italian Renaissance, surmounted by a trophy of Oriental arms and a group of grimacing Japanese masks; a Spanish console leaning against a portière of point d'Hongrie; a Persian carpet on the floor, Japanese stuffs glued to the ceiling, old bits of stained glass in the windows, Delf platters on the walls, and Venetian leather and Genoa velvets on the chairs and lounges. It is true that many a beautiful room has been gotten up in that way, like the studio of an artist too well off to be industrious. But in America, as in England, people have got past that phase. We wish something of unity and proportion; and it is but an additional proof of the backward position held by France in such matters that M. Uzanne should propose, as a step in advance, to follow an exploded fashion.

That everybody in France is not, after all, reduced to a choice between the "style bourgeois" and the "style bric-à-brac," is evident from an article in our contemporary, *La Revue Illustrée*. In this article, the writer, "Chamillac," reproduces four drawings of interiors from the album of a Paris house, each of which is in much better taste, in our judgment, than anything that M. Uzanne describes or illustrates in his sumptuous book.



FRENCH CHAIR OF THE SEVENTEENTH CENTURY.

These show a dining-room in the style of Henry II., well proportioned, lit by a large window of clear leaded glass with colored, probably ruby, borders, with large carved side-board and bahut at one side, a handsome carved mantel on the other and the square table and

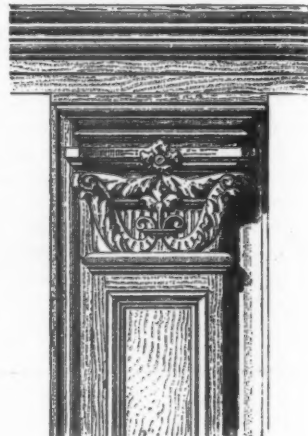
leather-covered chairs on the rug in the middle. The ceiling shows beams and rafters, with painted voussures between, and pictures and plaques and vases of old faience are disposed where they may best catch the eye. A salon in the style of Louis XV. is no less agreeably proportioned and decorated.

The windows here are smaller and filled with large square panes and fitted with gracefully draped curtains. Four of the interspaces between them and the doors are filled with tall mirrors; the rest with decorated panels framed in the manner of the period. The ceiling is coved. Mantel, screens, table, chairs, are all in keeping. An Oriental salon might serve

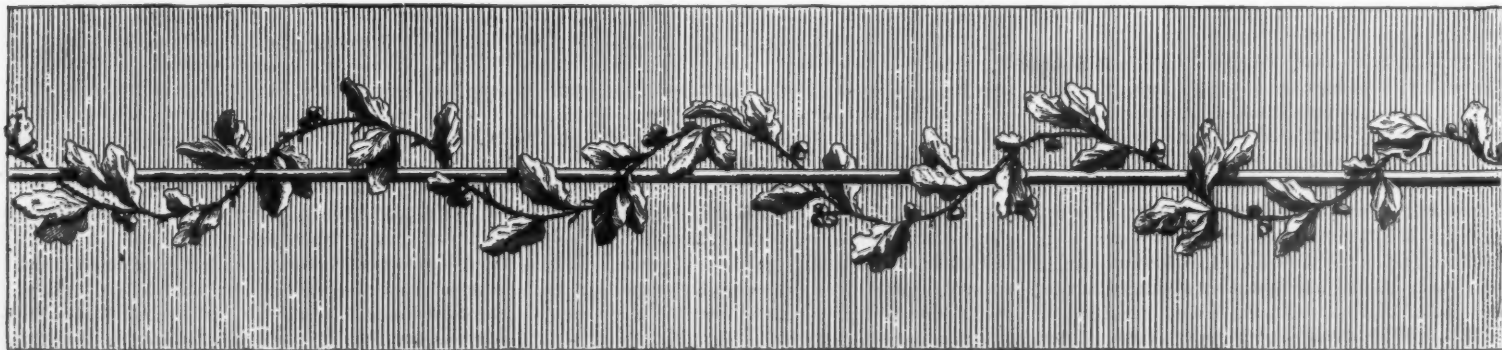
also as a very luxurious smoking or lounging room. There is a bay-window fitted with Egyptian lattice-work in wood, the lower portion making a cosily cushioned divan. A dado of tiles is carried around the room, and against this, at every available place, are piled more cushions. There is an octagonal domed ceiling painted in arabesque, the corners filled in with gilded pendentives. The mantel is elaborately enriched with carvings, some of which suggest those panels of carved plaster inlaid with colored glass which were a late Oriental development of the Byzantine mosaic work. There is a little niche containing a Turkish pipe; a small Turkish table inlaid with mother-of-pearl and a circular divan with a badly placed basket of flowers occupy the centre of the chamber. The bedroom, in Louis XVI. style, is charming. The bed, which is similar to one of the same period which we illustrate elsewhere in this number, is placed against the wall, which has a paper in stripes and bouquets, a low paneled dado and simple coved cornice. The ceiling is slightly but elegantly ornamented at the corners and in the centre of each side, with a light vine connecting the principal motives. The windows are prettily draped. The eternal "armoire de glace" disfigures one of the walls, but the other furniture round table, chairs and dressing-table is appropriate and in good taste.

There can evidently be little objection to a house containing rooms in all those styles, as each, with the exception of the Oriental room, is but a development of the preceding one. Consequently a certain unity runs through the whole, with this exception, which may well be allowed. A house so furnished may contain as much variety and afford as much scope to our modern passion for bric-à-brac as one in which every room is stuffed with examples of all styles.

It is very likely true that the French bourgeoisie, now as always, is, as a class, devoid of taste; but we assure M. Uzanne that Americans and English will prefer to take the showing made by *La Revue Illustrée* as to what Frenchmen of taste admire and try to surround themselves with, to his.



GERMAN (SIXTEENTH CENTURY)  
CARVED WOOD CAPITAL.



PICTURE MOULDING, WITH OAK-LEAF DECORATION. FROM A LOUIS SEIZE FRAME.



# THE ATELIER

## PAINTING IN WATER-COLORS.

### X.—LANDSCAPE. (Continued.)



As a rule, the stumps or trunks of trees, and the branches, are painted in browns. Beyond a light wash on the larger places, do not finish the trunks or branches until the paper is quite dry; if you do the color will run into the greens and disappear. Burnt Sienna is very useful for upper branches or twigs. If these are made too blue, as some really look, your picture will lose in that warmth of tone that is so

grays and browns, touch them up sharply in the shadows, and thus give point and strength to the work.

If you paint a stretch of water, it should be very simple at first—no stones in it, and few reflections. Use the grays again for the main body, with a good deal more blue than the other colors in the composition. If the blue of the sky is very much reflected in it, use the same colors you used for the sky, toned down toward the shore by the tints of bank or foliage reflected therein. Use more water on the brush when painting these reflections, beginning at the shore-line, and allowing the color to fade into the blue or gray of the water.

Aim at mellowness in all the tints rather than sharpness; hang the picture on your wall where you can see

say, at least to yourself, "I have a picture all my own!" and that is a delight.

The first studies made from nature should be of the simplest character. Fix it in your mind from the outset that you are not going to make a picture. You are not even intending to put earth and sky together. Learn to paint each separately before putting them together; or, rather, practice a good deal on each before doing so. And as objects on the earth as a rule are easier to paint than clouds, begin with them first. Is there not a bit of grass with a small bush or lily plant or a few rough stones in your near vicinity? Try these; you need not attempt a sky. If the white paper seems glaring, and you want to harmonize the whole, take a little yellow ochre, any of the blues, and brown madder, and wash



MARÉCHAL NIEL ROSES. FOR A DESSERT PLATE. THE THIRD OF A SERIES BY I. B. S. N.

(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 97.)

pleasing. Few persons are attracted by a cold painting of any kind.

In the foreground some detail is allowable, on the grasses or low bushes or stones. Paint the stones in

it for a few days. It will look better to you in-doors. After you have forgotten the uncertainties and discouragements attending the work, you will begin to see its excellences; indeed, you will feel quite proud of it, and

over the upper part of the paper. Let it be a thin wash. This of course after the outline of the drawing has been made in pencil.

Always begin, either with pencil or color, with the ob-







*V. Dangou 88.*

STUDY OF HYDRANGEAS. BY VICTOR DANGON.

(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 100.)

ject nearest the top of the paper, and in this case, with the paper partially damp, the first tint of the first object begun upon will blend insensibly, without leaving a harsh edge. This is a most important rule, and to be kept constantly in mind. There is beauty in crispness in some parts of the painting, but this is to be avoided on the edges or in the background.

*Never* make a drawing out-of-doors and color it from memory. The effects of light and shade upon the spot are invaluable, and cannot be produced with accuracy at a distance. It is bad practice even to touch up or deepen tones away from the object, or at another hour from the one originally selected.

Let your first sketch be very simple in color. A mere wash will do at first, if it be distinct and clear. Make it accurate to start with; avoid washing out.

If your subject is a particularly good one, lay aside your first study, redraw and work up the details with more care. I have seen spots that would bear three or four distinct and separate studies made from them. You will not see this at first; it may take a good deal of practice to make you see it, but you may be sure the knowledge will grow. Strive for a greater degree of finish with each study.

Make studies of skies—the effects of morning light, afternoon and evening light upon skies. Use plenty of water, and wash over broadly, with the drawing-board raised at an angle of forty-five degrees, so that the color will flow thinly. The secret of painting clouds and skies well is in using the color very liquid and thin. The forms of clouds should be drawn delicately; in no case should the pencil-marks show through the color. If the tint upon the clouds is darker at the lower part, begin with a good deal of water, and but little color, at the top, adding more color as you proceed, and hastily bring your drawing to the horizontal, lest the color run too far. The colors used for skies and clouds are not great in variety, and with observation and practice can be very easily managed. They are cobalt, indigo, rose madder, light red, Indian red, yellow ochre, cadmium yellow, lake, sepia, lamp-black and ultramarine ash.

The simplest bit of water to paint is one deep enough to take reflections from the banks. In the first place, wash over the whole surface of the water in your drawing with the tints you have used for the sky, and, when half-dry, draw the exact tints used on the banks or the foliage on the banks down into the half-wet color. Do not attempt much detail, except to preserve high lights where they are light, and darks where they are dark. Use the brush flat instead of on the point; if the color is likely to run too far use a bit of blotting-paper to take up the color on the lower edge.

A brook, with stones or rocks, is charming when well painted, but difficult for the beginner. A good bit of practice can be found in placing a small mirror on the table, and one large stone or more upon it. The reflections in the mirror will be almost identical with those seen in the clear water of a brook. As the general tint of rocks and stones is gray, either warm or cold, you cannot do better than place upon your palette cobalt, light red, yellow or Roman ochre, indigo, rose madder, raw umber, Vandyck brown, and French blue. You will not need all of these; if you have one of each blue, yellow, and red, you can manage very well.

To attempt to paint trees in their exact shape is almost hopeless, for the wind keeps the branches and leaves in constant motion. The only thing we can do, then, is to give their character, or the general impression conveyed to the eye. Wash over the whole surface with the color of the highest light; then, when nearly dry, the middle tones, and finally the darkest. Wait until this is quite dry before attempting the trunk or branches. Never paint the branches directly from the trunk through the tree; nothing could be stiffer. Note particularly how often the branches disappear behind the leaves. For trees close at hand use Indian yellow, Antwerp blue, and burnt Sienna; or gamboge, brown madder, and cobalt; or Roman ochre, lake, and indigo; or olive green and indigo or burnt Sienna. For pine or fir-trees use Antwerp blue and Roman ochre. You will notice the yellows are gamboge, Indian yellow, Roman ochre, burnt Sienna. With each or all of these experiment with the blues and browns. Keep the colors as transparent as possible; avoid muddiness in the foliage as much as in the sky.

For the general tone of the ground use yellow ochre and a little Vandyck brown, and perhaps a touch of cobalt or French blue. The ground is yellow it is true, but a cold yellow. The brown and blue can be intensified in shaded places.

Raw umber by itself, or with cobalt, and burnt umber and sepia in thin wash are proper colors for stone buildings. For wooden buildings yellow ochre and black, cobalt and light red, brown madder and French blue, or sepia, thin washes in high lights, deepened in shadows. It has been recommended to beginners to copy oil paintings of landscape in water-colors. For myself, I cannot give this advice. The oil painting is, as a rule, in deep, solid colors, to reproduce which in aquarelle would necessitate a heavy, crude production, without that greatest of charm for the water colorist—transparency. I would rather the colors were too faint than too heavy. But as with flowers, so with landscape, aim at depth of color at the first stroke, and avoid the wash, wash, wash, and the taking out with blotter, bread, or India-rubber, and it is safe to conclude that the transparency, crispness, and blended tones will, with repeated practice, be all that can be desired.

L. STEELE KELLOGG.

(To be continued.)

#### ART NOTES AND HINTS.

From Miss McLaughlin's "Painting in Oils" (R. Clarke & Co.).

THE more brilliant colors are seldom seen in nature, and then only in small quantities; she husbands her resources of color only to introduce them with the most telling effect. The outside world is a harmony of blues, greens, browns, and grays, only occasionally showing the brighter colors in the gorgeous tints of the sunset or the dashes of brilliant color in flowers, or the bright plumage of birds.

\* \* \*

THERE is an almost irresistible temptation for the beginner to go over the work in the attempt to improve it, but an indulgence in this habit will result disastrously on the brilliancy of the colors as well as upon the technique. If it will not come right it would be better to scrape the paint off and begin again than to risk sully the colors by overworking.

\* \* \*

IN cases when it is desirable to avoid brush-marks for the sake of brilliancy of effect, as in the representation of a white object illuminated by the sun, the palette-knife is a valuable implement. The strokes of the brush, even when not very obvious, still present a surface which catches the light in such a way as to lower the tone slightly, the projecting parts casting slight shadows. With the aid of the palette-knife, however, a touch may be made so smooth that it will perfectly reflect the light and produce an effect of as great brilliancy as it is possible to give with paint.

\* \* \*

THE palette-knife will, indeed, be found most valuable wherever it is possible to use it. With its use effects can be produced which are unapproachable by any other means. In the representation of a clear sky, or one in which the clouds have no decided form—a hazy effect of cirrus clouds—in painting a road, or water, either smooth or ruffled by the wind, and in backgrounds, the palette-knife is most useful.

\* \* \*

Do not lay a second touch without going back to your palette to replenish your brush with the color necessary for the next tone. Remember, also, that if you can represent the subject with a few strokes, the result will be so much the better.

\* \* \*

CULTIVATE a broad style by using a brush as large as can be conveniently adapted to the size of the painting, and endeavor to attain a firm and decided touch. The direction of the strokes of the brush should follow the form of the object represented. In painting flesh, for instance, the strokes should follow the rounded form of the muscles, or in drapery they should pass across the folds instead of lengthwise. This method of working adds vastly to the effect of roundness and solidity.

\* \* \*

A MOST useful and simple palette for flesh tints will be found in the following colors:

Zinc white,	Yellow ochre,	Burnt Sienna,
Vermilion,	Rose madder,	Blue black.

To which brown madder may be added for warm shadow tints in the lips, etc. Vermilion is a peculiarly heavy and opaque pigment, and is, in consequence, somewhat difficult to manage, yet it is the best available red for the purpose. Some artists like to use cadmium yellow in the shadows of flesh, and a bright yellow of that kind

might be used, if desired, instead of yellow ochre. Aureolin, from its more transparent quality, would furnish fine flesh tints, and with rose madder and white would give very delicate and durable hues. Cadmium red is also useful for this purpose. Each artist must discover for himself the scheme of color which he can handle best, but he will, I think, among the colors mentioned above, find all that will be necessary. If desired, raw umber could be used in making shadow tints instead of black.

#### SKETCHING FROM NATURE.

SUGGESTIONS FOR PRELIMINARY PRACTICE FOR WINTER DAYS.

STUDENTS take up the study of botany in winter that they may be prepared to analyze spring flowers. Upon the same principle it is well to begin to study landscape in winter, else when the season comes for you to "go right to nature," you may not know what to do when you get there.

Many suppose that when work is confined to the house nothing can be done in the way of landscape except to copy. Not so! When you cannot go to nature, nature must come to you. In instalments, of course, but in just proportion to your ability. If, at the outset, you had the valley of the Yosemite, or the peaks of the Andes before you, you would be bewildered and helpless.

Whatever your dreams of future achievement may be, you should begin with the most realistic bits. Let us have something that you are likely to find in almost every landscape—vegetation and stones. To make ready for these procure a large, old-fashioned tea-tray and place it on something a little lower than a table, where a good strong side light will fall upon it, from the left, if practicable. Pour on its surface enough sand and gravel to spread out and form a good level bed. On this, a little beyond the centre of the tray, pile up some rough fragments of rock, as large as may be conveniently handled. Let the surfaces that light up well combine to give one strong mass of light, while the other surfaces and the largest interstices form a broad mass of shadow. Place behind them one or more pots of growing plants, anything green that will peep up in a natural way, and perhaps droop somewhat over the stones. A very pretty thing, and one easy to obtain, is that species of fern which holds its own all winter; it is the "Aspidium acrostichoides," commonly known as the Christmas fern. As we are accustomed to see this growing up by stones the combination may be made to appear perfectly genuine. The more depth of green you can get the better; and this may be increased still further by having a piece of olive cloth or unglazed cambric stretched behind it.

Now you are ready for work, and I would advise the use of oil colors. Put a sheet of Academy board on your easel, which must be placed about as far from the study as the size of an ordinary room will allow. The study is probably more than large enough to cover the board; and this is well, for you want it to appear like a bit of natural scenery without betraying its limited character. Sketch all in broadly with a lead-pencil, being sure to locate the central mass low enough on the board to make the bed of sand cover the foreground before the edge of the tray is suggested. Let the green mass extend itself as it will to the top of the board. When you are ready for colors, take for the shadowy depths of the green plenty of raw umber, with some Vandyck brown and ivory black in the darkest places. If the olive screen is noticeable use yellow ochre and blue black for the local color. Lay in the entire green mass with a warm brownish tint; raw umber is sure to be serviceable for this purpose, and sometimes even warmer, deeper browns may be added. All masses of green must be painted in this way, securing the shade within first. It is only on projections that actual green shows itself. To make these stand out—extend themselves—give them more or less brightness according to the amount of light they catch. It is easy enough to make lateral projections, but those that come forward directly toward you, foreshortened as they must be, those are the ones that require skill. If you have kept your greens in reserve for them, a few of the right kind of touches will bring them out. In making pencil drawings of different kinds of plants or foliage you know how you have to study the character of your touch. In using paint this is quite as important. To get an idea of what you want to make your brush do lean back, and regard your



model with partially closed eyes, so that you lose sight of all minutiae; note the forms that the green projections assume, and try to imitate them on your palette before you venture on the shadowy relief that you have prepared; for if you should, by experimenting, cover too much of it, then you have nothing but flatness, and your only remedy is to wipe out the green and begin over again. As to the kind of green used all the prepared chromes are very blue and crude; raw Sienna gives them warmth and transparency, and yellow lights them up. Zinc yellow produces beautiful bright lights; king's yellow and chromes are also desirable. Indian yellow is the richest and warmest of all the yellows, and may be used with the prepared greens or with the blues; with Antwerp blue it produces a very deep, brilliant green. If you use Prussian blue let it be in very small quantities. Zinobor green is usually yellow enough to be used without much modification; the German gold zinobor is most desirable. For the cool half tints use terre verte and madder lake, adding Naples yellow and white for the lightest tints required. Use umbers for stems, with white and Naples yellow for ordinary lights. Of course you may have russet or reddish stems that need Siennas, lakes, or cadmium.

Preserve the roundness of stems by keeping the strongest light and the darkest shade a little inside of the outlines, which should be cool and broken, blending with the atmosphere. Do not work anything up minutely; when you have succeeded in getting a strong general effect that does full justice to both light and shadow, without compromising either, you may go to the stones. If you learn to paint stones that look like stones you may be well pleased. There are people who go on all their lives painting feather-beds and roll puddings when they think they are painting rocks and stones. If your specimens are gray or brownish use umbers and black for the shades; Naples yellow, black and white, for the lights, with terre verte and cobalt for the half tints. The deepest interstices need Vandyck brown and black. If you have rough angles to deal with lay the colors on with a palette-knife, passing it, suitably charged, in whatever direction the surfaces tend. Keep a paint rag ready to wipe the knife whenever you want a decidedly different tint, and when a happy stroke or turn gives the true character of the stone, even if it is not a fac-simile of that particular portion, as long as it is consistent with the general distribution of light and shade, let it alone. You can over-manipulate with a knife as well as with a brush. The advantage of using a knife is, that it will, if handled dexterously, produce peculiar stone-like surfaces quite unattainable with a brush. For round, smooth stones a brush may be preferable; but when you find that a knife gives the better texture use it, whether on stones or anything else. Sometimes, after massing with a knife, high lights may be touched effectively with a brush. The sand and gravel may be painted with a large, flat bristle brush, or with a knife; the latter would be preferable if you were experienced in using it. If a warm tone is called for here use Caledonian brown with a little black in cast shadows, and Naples yellow and white for lights; then terre verte and madder lake for half tints. If the tone is cold let the black and white predominate, and add cobalt.

Leave everything broad and bold; it is not for close scrutiny. Now you have your picture! Stand well back and compare it with the real objects—if its general character is the same you are to be congratulated.

For another study imbed in the sand a good-sized piece of looking-glass, and cover the edges cleverly with irregular scatterings of sand and an occasional dry, broken twig. Now you have a pool in which the stones and the green above may be reflected if rearranged with that view. Use the same colors for reflections that you do for the objects; then with a broad bristle brush, containing a little light neutral tint, go over it with a few gentle horizontal strokes to give a transparent, glassy surface.

A great deal of excellent practice may be obtained from these simple objects, and it can be applied directly to foregrounds and near-by bits when the time comes for outdoor sketching. Indeed, if you have fully mastered these things, you will feel quite at home with much that you will meet with in studying landscape.

In many places one may sketch from a window. Trees in winter afford fine practice in drawing. Never can their branches be traced out so well. Then there may be some quaint old roofs and gables. If you can-

not get a suitable foreground—and you are not very likely to when looking from a window—throw across a large spray or vine, or a flowering branch, if you can get it. Perhaps it is a snow scene that presents itself; and very commonplace objects look picturesque when half-snowed under. For studies of this kind water-colors are much more appropriate than oils. If you attempt to paint snow leave very little pure white; you want all the pearly tints and plenty of shadow. Of course the sky is likely to be gray rather than blue. The Art Amateur of December, 1886, has an article entitled "Wet Water-Color Painting," which contains suggestions directly applicable to this kind of work.

There is fair opportunity for practice even in mid-winter, and in a future issue we will discuss sketching from nature in a less limited field.

H. CHADEAYNE.

#### TAPESTRY DYE PAINTING.

##### V.—THE DECORATION OF SILK, VELVET, MOLESKIN AND BOLTING-CLOTH.

IN this supplemental chapter to the preceding articles on Tapestry Painting proper, I purpose treating of the application of the dyes used in the art to the decoration of silk, satin, velvet and other textile fabrics. The covering of large surfaces has been fully discussed; but there are many persons who, from want of time or inclination, will not undertake anything very elaborate, and there are others whose knowledge of drawing and painting is so slight that they do not feel competent to venture on anything beyond decorative trifles. It is possible to produce the most beautiful and lasting effects, elaborated to any extent, on a variety of materials other than the canvas specially prepared for painting with dyes. A special silk canvas is made in France and obtainable here, but one great objection to it is that it is of a deep *écru* shade, upon which one cannot portray flowers of delicate coloring; besides, it is so heavy that it is scarcely suitable for anything but draperies, such as portières, curtains, or lambrequins. White faille of a rich quality is most desirable if a white ground be desired, and upon this the colors can be fixed by steaming, as upon wool canvas; but the material must first be prepared by means of a special medium made for the purpose, which is brushed over the surface, and is allowed to dry thoroughly before commencing to paint it. The colors are thus prevented from spreading. The surface being prepared, one proceeds to work in the usual manner, using with the colors the ordinary medium, and painting with the hog-hair brushes, according to the instructions given in the previous articles; only it will not be found necessary to use quite so much force. The silk must, of course, be fastened on to a stretcher, and care must be taken to keep it perfectly even. The design can be pounced on, as before directed, or traced by means of transfer paper; or if preferred, it can be drawn freehand with a very finely pointed piece of red chalk. Avoid the use of black chalk, unless you can be sure of very accurate and delicate drawing; in any case, the lines must be very light and fine. These remarks apply equally to painting on satin. I would advise the use of satin of good quality only, and if it be desired to fix the painting, there must not be a mixture of cotton with it. In many cases there is no need to trouble about fixing; but if there is any chance of a necessity for cleaning, it is obviously advisable, as in the case of dinner-table decorations, for instance. A long table scarf, such as those so much used in England just now, measuring almost the entire length of the table, with doyleys to match, painted on white or a delicate pale shade of silk or satin, with a running floral design and decoration of birds or butterflies, is exquisite. These scarfs may be treated in various ways. If colored, they are very effective painted in only one contrasting shade, but if white there is no limit to individual taste as to colors and flowers in endless variety. Wall banners look very well on these fabrics, and although I have hitherto only mentioned flowers, I need hardly say that it is just as easy to paint figures on silk or satin.

Silk, velvet and moleskin are delightful materials to paint on, and the effect is rich in the extreme on either material. No previous preparation is needed, as with ordinary care the colors will not run on them, and the application of the medium necessary for silk or satin would render the surface harsh. Moleskin painted with Tapestry dyes makes very beautiful covers for small tables; it is also suitable for sofa-cushions, mouchoir

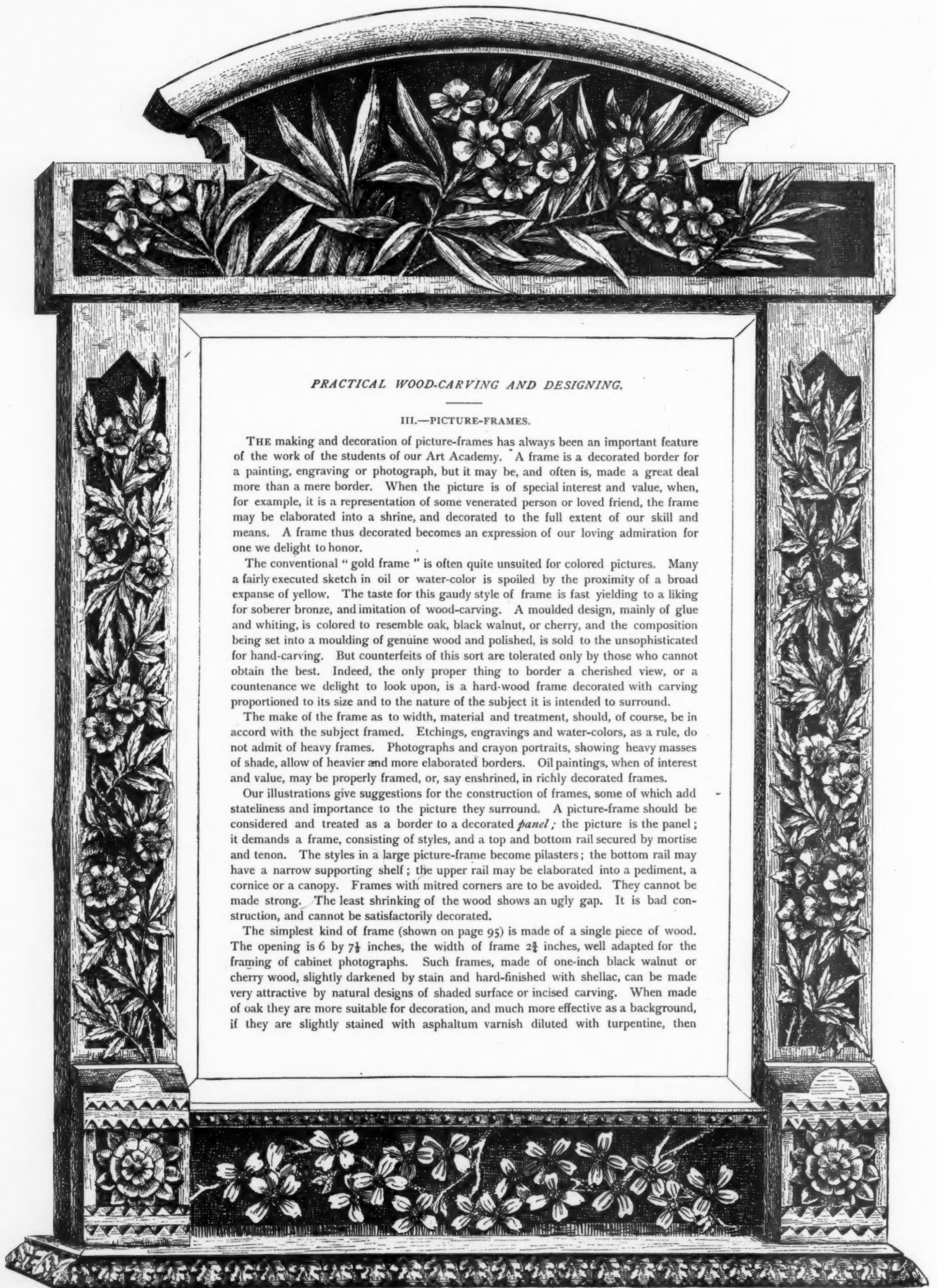
cases and various similar objects. This kind of painting is recommended for dress panels, either in silk or velvet. It would not take long for a young lady to paint a satin panel for a ball dress, but to buy such a thing would be very expensive. As I have before remarked, in painting on these fabrics just the same method is used as for canvas. The material must in all cases be stretched and the design clearly marked out before the painting is begun. Pouncing is the only satisfactory way of transferring the design to velvet or moleskin. If the velvet be of rather a full shade, then it is well to use a pounce bag filled with fine white ashes instead of a mixture of burnt Sienna and charcoal, as already recommended. On no account attempt to erase anything on any of these materials. If, unhappily, you lose the high lights, the only thing left to be done is to use a little white oil paint, thinned with turpentine; but this is very reprehensible, in my opinion, and should only be resorted to in extreme cases, when there is absolutely nothing else to be done.

Let me now point out the proper method for dealing with very thin silk, such as the Chinese silk so much used for easel scarfs and small tidies. First trace the design carefully; if the silk is sufficiently thin you will be able to see a clearly marked design through it, and you can draw it out with a piece of pipeclay. Next lay a very thick piece of blotting-paper flat on the table; over this pin out the silk on which the design has already been drawn, then take some medium and dilute it a good deal more than for painting on canvas. Mix your colors in the usual way, and prepare all the tints you will require before beginning to paint. You will need for this work sable brushes not too large. Have handy plenty of clean water for rinsing them in. The great difficulty here is the tendency of the colors to spread; but you cannot use the medium recommended for thick silk or satin, because it would stiffen the thin silk too much. The chief beauty of thin silk consists in its, extreme softness. Do not fill your brush too full, and never run it quite up to the outline; always as you approach the edges press them down quickly with your thumb, so that the blotting-paper beneath takes up the superfluous liquid; blend the tints one into the other while wet, but use them separately. For instance, suppose you are painting a Virginia creeper (this tells well on a yellowish-green ground), first put in the light tints, then bring them down to the rich reds and browns these leaves assume in the fall. This kind of painting so treated is very quickly done; often most unexpected and apparently mysterious shading is gained with scarcely any effort on your own part, and the exercise of a little care and common-sense is all that is needed. If painting on bolting-cloth, the blotting-paper should also be placed under it, though on this material the color does not spread so readily. For sharp markings or veining of leaves take a fine pointed brush and put them in when the first painting is dry. With regard to studies there need be no difficulty; the back numbers of The Art Amateur contain an endless variety of designs that can be adapted to almost any purpose. For tidies and easel scarfs, some of those given in outline of a semi-conventional type would come in nicely; it will not be found a difficult matter to shade them sufficiently for a good effect. For banners, sofa-cushions, and the countless variety of fancy articles that ladies delight in decorating, the realistic groups of flowers, such, for instance, as those drawn so truthfully by Victor Dagon, will be found both useful and suitable, and the schemes of color given with them will be a help to those who do not feel sure of their coloring. I have noticed also that for tapestry borders some of the designs given for wood carving could be used with advantage, and the fact of their being shaded is certainly an additional advantage. In conclusion, I would say to my readers, by no means limit yourselves to just the textures named in this article, but experiment for yourselves on anything that strikes your fancy. In most instances I am sure you will find painting with dyes for any kind of decoration decidedly preferable to either oils or water-colors.

EMMA HAYWOOD.

#### The following pigments are dangerous to health

Orpiment (arsenic sulphide).	Massicot.
Realgar.	Litharge.
Mercury biniodide.	Minium.
Turbith mineral.	Naples yellow (lead antimoniate).
Lead arsenite.	Scheele's green (copper arseniate).
Lead oxychloride.	Prussian blue.
Lead sulphate.	Prussian green.
Cobalt arseniate.	
Verdigris (copper acetate).	
White lead.	



## PRACTICAL WOOD-CARVING AND DESIGNING.

## III.—PICTURE-FRAMES.

THE making and decoration of picture-frames has always been an important feature of the work of the students of our Art Academy. A frame is a decorated border for a painting, engraving or photograph, but it may be, and often is, made a great deal more than a mere border. When the picture is of special interest and value, when, for example, it is a representation of some venerated person or loved friend, the frame may be elaborated into a shrine, and decorated to the full extent of our skill and means. A frame thus decorated becomes an expression of our loving admiration for one we delight to honor.

The conventional "gold frame" is often quite unsuited for colored pictures. Many a fairly executed sketch in oil or water-color is spoiled by the proximity of a broad expanse of yellow. The taste for this gaudy style of frame is fast yielding to a liking for soberer bronze, and imitation of wood-carving. A moulded design, mainly of glue and whiting, is colored to resemble oak, black walnut, or cherry, and the composition being set into a moulding of genuine wood and polished, is sold to the unsophisticated for hand-carving. But counterfeits of this sort are tolerated only by those who cannot obtain the best. Indeed, the only proper thing to border a cherished view, or a countenance we delight to look upon, is a hard-wood frame decorated with carving proportioned to its size and to the nature of the subject it is intended to surround.

The make of the frame as to width, material and treatment, should, of course, be in accord with the subject framed. Etchings, engravings and water-colors, as a rule, do not admit of heavy frames. Photographs and crayon portraits, showing heavy masses of shade, allow of heavier and more elaborated borders. Oil paintings, when of interest and value, may be properly framed, or, say enshrined, in richly decorated frames.

Our illustrations give suggestions for the construction of frames, some of which add stateliness and importance to the picture they surround. A picture-frame should be considered and treated as a border to a decorated *panel*; the picture is the panel; it demands a frame, consisting of styles, and a top and bottom rail secured by mortise and tenon. The styles in a large picture-frame become pilasters; the bottom rail may have a narrow supporting shelf; the upper rail may be elaborated into a pediment, a cornice or a canopy. Frames with mitred corners are to be avoided. They cannot be made strong. The least shrinking of the wood shows an ugly gap. It is bad construction, and cannot be satisfactorily decorated.

The simplest kind of frame (shown on page 95) is made of a single piece of wood. The opening is 6 by 7½ inches, the width of frame 2½ inches, well adapted for the framing of cabinet photographs. Such frames, made of one-inch black walnut or cherry wood, slightly darkened by stain and hard-finished with shellac, can be made very attractive by natural designs of shaded surface or incised carving. When made of oak they are more suitable for decoration, and much more effective as a background, if they are slightly stained with asphaltum varnish diluted with turpentine, then



polished. It is then "antique oak;" but care must be taken not to overdo the staining. Incised carving on frames finished in this style is quite effective, considering the little labor expended.

The most appropriate decoration of a frame cannot be decided apart from its size, nature of finish, and construction. When a frame is made of a single piece of wood, the grain running in but one direction, a simple and effective treatment would consist of a divided spray, or two sprays commencing at the bottom, a little to left of the centre, and running up a little beyond a line made from the top of the opening. Another spray might partially fill the right-hand lower portion of the frame, then allowing a stem to cut across the angle of the opening and run up on the right of the frame, but not so high as the design on the left-hand side. The upper portion of the frame might contain two or three butterflies. Wild rose; Virginia creeper, with berries; hop, with its fruit; English ivy, with berries; hawthorn, with its berries, or like studies, if correctly drawn, would make pretty and appropriate designs.

Another, and perhaps a more artistic style of design for a frame of this kind, would result by taking any of these plant-forms and commencing at the top, a little to one side, make the design of *drooping* branches, stopping at different points on the sides, and allowing the bottom portion of the frame to be used for a monogram or a name, or, if these were not required, filling the space with a band of rich conventional work.

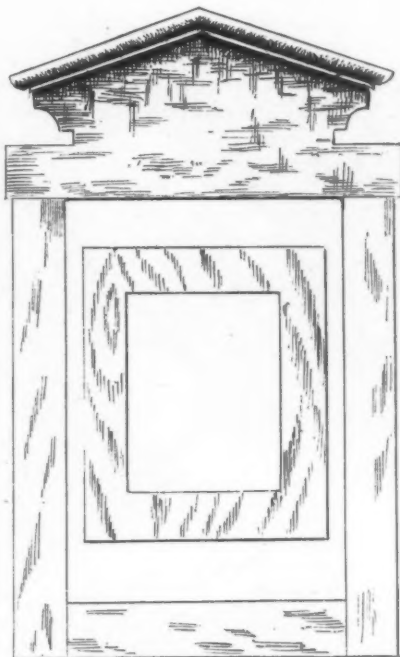
When frames show styles, and a distinctive top and bottom rail, the design must recognize these constructive features. The larger of the two given together herewith demands a separate design for the sides, top and bottom. It would, of course, be allowable to make a design of one plant-form for the entire frame, though, as a rule, frames mortised at the angles are more effectively decorated by employing suitable variety for the separate portions. Many attractive frames have been carved where rosettes only have been used on the sides. These may be round or square, a space of less than a quarter of an inch being left between the rosettes. In some cases the design has consisted of overlapping rosettes. This style of decoration can be made effective only by having a raised band, left by the cabinet-maker, the width of the intended rosette. The rosette is lowered to the rebated face, say three eighths of an inch; then in marking off and stamping the background, the unstamped edge or margin should be made somewhat wider than the original rebate, so that the rosettes may seem to overhang the margin.

A more ambitious design for the styles would be to select some aspiring plant-form, with blossoms and berries, lowering a quarter to three eighths of an inch. An added effect is produced by allowing the design to occasionally run over the margin, in which case it is necessary to lower the margin one half of the depth of the remainder of the design, so that the leaves or blossoms may, in places, appear to creep beyond the bounds of the allotted space appropriated to the design. A design thus placed upon the styles of a frame may start from the bottom; or space may be left for an incised rosette opposite the lower rail, the design for the style starting just above it. Sometimes, on frames of this kind, raised corners are glued on to allow of being carved into relief rosettes.

It will be seen that a design thus carved on a style of a frame becomes a narrow *sunk panel*. The top of this panel if left square presents a clumsy look as compared with an arch made of straight or curved lines, and springing from a short horizontal line made at a right angle to the margin of the design. When a natural design is used for the sides, rosettes, single and separate, or overlapping each other, or some other conventional design, may be appropriately used for the lower rail. The upper portion of a frame admits of more striking treatment than any other part.

BENN PITMAN.

THE deep blue of distant water seen on a clear day may be represented with ultramarine, viridian and burnt Sienna, with a little white. For the middle distance the same colors can be used, allowing the green to predominate. The red tint of the sea, which sometimes comes from the presence of sea-weed, can be given by the use of



brown madder. For the waves of the sea near the shore the greens are quite pronounced and sometimes very



brilliant. Aureolin might come in play here. Brown madder will also be necessary in some shadows and reflections. The sand of the shore may be painted with white, yellow ochre, burnt Sienna and a little blue black.

## China Painting.

TALKS ABOUT FIRING.

III.

"WHEN I was in New York last I saw some beautiful tiles made by Charles Volkmar, and I have seen vases by John Bennett—faience, I believe they call them. The glaze on the wares of both of these makers was simply wonderful. Do they use kilns fired in the same way as those you have described?"

"No. The process of firing faience differs in several important points from china-firing. Volkmar's ware is made of a kind of fire-clay prepared by himself. The painting and one firing are done before the glaze is applied. Bennett's ware is imported, but it is also painted before it is glazed. Both require two firings to complete them."

"How does the firing differ from that of china?"

"The heat must be much greater and much longer. The kiln is made of fire-brick about three feet thick, a space built out about half way up. This space, extending under the bottom also, contains the fire. The heat ascends through holes in the sides and fills the kiln, and passes out through an aperture in the floor, and so reaches the chimney built outside, which is about twenty-five feet high. The pieces are placed in saggars, as they are called, which are fire-clay boxes, with covers of the same material; or, rather, the bottom of one lot serves as the cover of the one below. In this way they are stacked in the kiln, with a space of about three inches between each stack for the fire to pass through. These are used in all potteries, and the crack made by the cover is smeared over tightly with fire-clay."

"To prevent the smoke or gas from penetrating?"

"Yes. Either would ruin the painting. When the kiln is filled with the saggars, the door is bricked up tightly with the exception of one small aperture, through which an iron tube is thrust, on the end of which is fastened a small piece of the ware under process of firing."

"I see. That is the same thing as looking in at the china?"

"The same; only, of course, the test rod is drawn out and the small ware on the end examined, and returned if necessary."

"This is quite different. Does the firing take the same length of time?"

"It takes three days and three nights to do the first firing—I mean of the biscuit and color—and toward the finishing one must make an examination at least every two hours. The second or glaze firing can be done in about half the time."

"You used the word 'biscuit.' What does that mean?"

"I should have told you. Any kind of ceramic ware, before it has been glazed, is called 'biscuit.'"

"I am glad to know what you have told me about firing faience; but what I am particularly interested in is firing my own china. So let us go back to china, if you please. I would like to know how to overcome all the difficulties and to remedy all the failures that I am sure must continually be occurring?"

"I can tell you much on some of these points, no doubt; but there are some difficulties which have baffled the ingenuity and skill of ages."

"In the first place, the painting on the china must be nearly if not quite perfect. I do not mean by that artistically perfect; but the colors must be properly ground, properly mixed, properly combined, properly laid on. There are plain and comprehensive rules for all this, and you may rest assured that

the very best of firing will never be a success unless they are followed to the letter.

"In the next place, after the painting is done, and perfectly dried, the china should be carefully cleaned



YOUNG WOMAN OF THE TIME OF LOUIS TREIZE. BY JOHN WATKINS.



on both sides and edges of any smirches of paint inadvertently left upon it.

"If sent to a distance to be fired, the greatest care should be used in packing. No piece should, under any consideration, be packed without having been first dried in an oven. If this is done, there is no danger of marring the work in packing, which can be done by wrapping each piece separately in thin wrapping-paper, and putting crumpled newspaper between.

"If the kiln must be fired out of doors, it is absolutely impossible to do it on a rainy or damp day, or in a high wind. I believe the atmospheric influences are not as perceptible with the gas kilns, and as the distribution of heat in these is more equal, they are not open to the difficulty that in most kilns must be guarded against.

"If the fire burns stronger in one part than another, the china placed in that part receives too much heat, and the other too little. This accounts for that inequality in color which we see sometimes on pieces painted exactly alike, and which is so exasperating.

"If the fire is kept up too long the colors are burned out, or if the kiln is heated too rapidly the same is likely to occur; or, on the other hand, if the firing is hurried through there is the same danger. There is one remedy for all these—a careful and constant watchfulness over the peep-hole to know how to distinguish the beautiful rose color, and then afterward the white mist that follows so soon. Where the heat has been too rapid or too strong, a thin film of smoke takes the place, or rather follows that white mist; if so the china is ruined. It will not do to leave the kiln half an hour, it must be heated gradually and watched closely until the work is done. As soon as that white mist takes the place of the rose color the firing is completed.

"A good deal depends upon the way the china is stacked in the kiln. Sometimes we see bits of color chipped off; sometimes the color seems to have run down or away from the spot painted upon; very many times it is cracked or broken. It is always the fault of the kiln! It is often the fault of the stacker!

"To insure successful firing no two pieces should touch each other or the sides of the kiln. To facilitate this, any number of stilts can be used. The pieces should be packed compactly, the closer the better, if protected by stilts between, so that in the expansion and contraction which they undergo each piece shall occupy the same place. Care should be taken that the space between the pieces should be divided up equally.

"The kiln should not be opened too soon and the hot china exposed to a chill air. Sudden heat or cold would cause the glaze to chip or the ware to crack. Such may get into the kiln through the peep-holes, and at times, when the firing is well under way, it is best to close the end of the peep-hole for a short time to guard against a sudden draught of dust or air or smoke.

"And this brings me to say that the firing may be completely spoiled by closing these peep-holes in the beginning of the work. The steam engendered by the heat from the china and the sides of the kiln must have some outlet. If not, this moisture would condense upon the ware, and certain colors will be injured by the gas generated by the dampness.

"Remember that every kiln has a personality of its own, even though built on exactly the same principle as its neighbor. There will be some pet place where certain colors develop better than in others, and every portion of it must be known to be used to advantage. Some kinds of china have a softer glaze than others, and will not bear as much heat. This is true of the English ware and all kinds of earthenware. So there must be discrimination used in placing the china in the kiln on account of the glaze as well as on account of the colors painted upon it. The rose color is called the test-color and should be in the hottest place. Yet, even with this arrangement, some inexplicable thing may take place, and the beautiful rose color come out a faded purple.

"There is a fascination about firing which you must experience to realize. If you paint the ware as well as fire it, the excitement of the process and the exhilaration over a successful completion of the work will be intense."

L. STEELE KELLOGG.

FROM an artistic point of view, the amateur should prefer painting on faience under the glaze, or even on soft paste porcelain, to painting on hard porcelain, because on the former it is possible to paint much more boldly, and, by an artist used to free "handling," much finer effects can be obtained than on the latter.

#### THE LOUIS TREIZE FIGURE PANEL.

THE general effect of this figure (page 92) is light and brilliant, relieved by a rather dark background. The costume of the lady represents a petticoat of pale apple-green velvet with a bodice of the same color. The overdress and train are of a light, warm, salmon-colored silk or satin, having three rows of gold braid trimming on each side of the petticoat. The sleeves are of alternate rows of salmon-colored satin and apple-green plush. Ruffles of old lace are seen at the elbows and at the neck. The hat is pale green plush lined with salmon-pink satin, and is trimmed with plumes of the same color. The background is a rather deep tone of olive green, darker in the shadows thrown by the figure, and lighter outside. The foreground represents a polished oak flooring. A chair of carved old oak is seen behind the figure, and in her hand she holds a fan of pale salmon-pink set in bronze or olive wood.

First draw in the general outlines with a hard lead-pencil and then paint the background. For the deeper tones use brown green; in the lighter shades grass green qualified by gray, and for the very lightest cool gray greens use apple green with a little carmine. Where the background is not carried out to the extreme edge of the china, hatch in some strokes of warm, soft gray made with sky blue and black; then blend the tones slightly together without entirely losing the effect of hatching; for the dress use carmine, with a little yellow for the local tone, and paint the shadows with flesh red qualified by gray. The apple petticoat is painted with grass green and a little mixing yellow subdued by gray half tints. In the shadows add brown green. The silver bands of trimming on the skirt and sleeves are painted with ivory black and sky blue. In the lighter touches a very little ivory yellow may be used. The hat and feathers are painted with the same colors given for the dress. For the flesh use two parts of ivory yellow to one of flesh red in the local tone; blend this tint with a small brush. After the local tone is dry add the shadows, using flesh red No. 2, sky blue and ivory black in equal parts. A little more flesh red is added in the cheeks and lips. Paint the hair with sepia, and the chair with yellow brown subdued with black. The same colors will serve for the floor, though the general tone is warmer and somewhat lighter than the chair.

#### THE TEA AND COFFEE TILE DESIGNS.

FOR the tea-plant design (Supplement Plate 662) sepia may be used for the background, if one is needed. The leaves are bluish green—mix grass green and chrome green; the under side lighter of the same color. For the young shoots and stems use more yellow green, shaded with brown 108. The flowers are sulphur-colored (mixing yellow shaded with jonquil). The centres are green; the stamens jonquil yellow outlined with yellow brown.

For the coffee leaves use grass green shaded with brown green; for the under side a thin wash of red brown. For the stems use brown green shaded with red brown. The flowers are white and the shadows gray; unless a background is used they should be outlined with gray. The stamens are red brown. For the berries use capucine red shaded with deep red brown, and very little black for the darkest shadows. If a background is desired, light coffee or sepia would be suitable.

#### THE ROSE PLATE.

IN painting the study of Maréchal Niel roses, on page 89, make the background a medium shade of blue gray, warm in quality. The flowers are light, delicate yellow, growing a little deeper and richer in color toward the centres. The leaves are a warm, rather dark green, with a reddish tinge on the tips of some. The colors used for this background are two parts of sky blue to one of ivory black. Blend this tint so that it is lighter toward the edges of the plaque. For the roses use mixing yellow deepened with jonquil yellow in the centres. In shading, use brown green. The green leaves are painted with grass green for the local tone, and shaded with brown green. In the highest lights add a little mixing yellow, and where the reddish tips are seen use a little carmine or flesh red.

#### THE CAKE PLATE.

IN this design "Kappa" presents us with the dwarf cornel flower and partridge berry. For the petals of the flower, and also the partridge blossom, leave the white

of china; for the centres use orange yellow shaded with brown green. For the cornel leaves and stalks use apple, brown and emerald greens, for the partridge leaves brown and emerald greens, outline and stalks brown green. Trace the veins of the partridge leaf with a sharp point while the color is fresh, so as to lighten them. For the partridge berries use orange red, shading with darker red. Tint the background so as to bring out the white flowers. If the ground is left white cloud it irregularly with gold, running down from the edge, spotting the centre and surrounding the flowers which rest on it. Gild the handles also. The drawing gives the full size of the shape illustrated—a shallow platter with handles. It comes in white china to decorate. If desired a monogram may occupy the centre.

#### THE FISH SET.

THE fish-plate design given in the supplement is the fourth of the series by S. J. Knight, which we have decided to extend to a set of twelve instead of six. The broad-weed is to be painted in grass green—a very thin, transparent wash shaded with the same color. Put in the long feathery weed with carmine No. 1 shaded with same color and brown 108. The foreground and rocks are painted with blue gray, with darker touches of the same color and brown. The back and fins of the fish are grayish brown, as is also the stripe on the sides; the belly is bluish gray. For the snail use yellow brown for the shell, with darker markings of brown 108. Tint the border of the plate a delicate blue, and put in water lines of the same color.

It cannot be impressed too strongly on china painters how carefully they must choose the pieces to be decorated. These should first be tested by striking them lightly to see if they ring true and are not cracked, because in that case they would fly apart when baked. Then be sure that the maker's mark on the back is intact. Several manufactories—Sèvres, for example—have sold pieces rejected for their own use. Such pieces can be recognized by a little mark or scratch across the maker's mark. Then the plate must be held so that the light strikes across it, and when, as is often the case in this country, there are irregularities or little scratches, it must be rejected. Each piece should be examined in the same careful manner. Of course the piece must have no black spots, nor must it be warped, but be perfectly smooth and without any defects. The color should be white, neither yellowish nor rosy, for although in England an ivory white porcelain is employed, the milk white is preferable. The edges of the pieces should be even, and not show any places where the glaze is wanting. One of the best makes is that bearing the name of Charles Field Haviland, of Limoges, or the initials C. F. H. and C. F. H. The Bedell ivory white ware, too, is excellent. The English white ware, preferred by some painters to either of these, is not to be had in this country.

TEST the clay for your pottery by throwing aquafortis into it. If it effervesces it is worthless.

SOME one in Oregon who thinks he has found a mine of meerschaum, and writes to The New York Sun for information about the curious natural product, is referred to Mr. Fred. R. Kaldenberg. This well-known artist carver of ivory and meerschaum supposes that what the Sun's correspondent has really found is a bed of kaolin or china clay. He says: "Persons have been doing that frequently in different parts of the country, and in that way some of the finest and most valuable kaolin deposits have been found. It is a good thing to have people looking out for anything of value, for even if they don't get what they are after they are likely to catch something else. But anybody can tell very easily the difference between genuine meerschaum and kaolin or any other clay. Wet a piece of meerschaum with your tongue, and then cut a shaving off it with a sharp knife, so. You see, it curls up into a regular shaving. Now try that with a lump of clay, and you will see that all you cut off falls into dust. If you have a microscope you can apply a still more conclusive test. Break a bit of meerschaum, and under the microscope its fracture will show that it is entirely composed of the most minutely atomic cockle shells conceivable, twisted and matted together into a solid mass. Nothing else looks like it."

# THE NEEDLE

## CHURCH EMBROIDERY.

### THE BURSE.



PERHAPS Mrs. Sarah Wynfield Rhodes's excellent design for a burse (given in working size in supplement plate 658) would be even more suitable (if enlarged) for a chalice veil. It is for part of the festival altar furnishings, of other portions of which designs have already been given. It should be worked on a thick ribbed silk of a creamy tint, and of the best quality which can be obtained. The design is so purely conventional that the coloring may be arranged so as to suit the surroundings of the altar, so long as the rules laid down for harmonious coloring are borne in mind, and while using for the greater part tertiary tints the proper balance of the three primaries contained in them is sustained. The roses may be worked in pale shades of pink or of apricot, with the conventional foliage at the back of cool gray greens, outlined and veined either with very fine Japanese gold or with passing. The latter is always to be preferred; but in cases where the cost of pure gold thread cannot be allowed the Japanese gold, which is equally pure, if of the best quality—but not equally serviceable owing to the way it is manufactured—may be used in its place.

In proportion as the tints used in the roses incline toward yellow, as in apricot or honeysuckle tints, a green may be selected for the leaves which back them which carries on the golden hue and leads into a colder tint. The seed-vessels, which play so prominent a place in the design, would look well worked wholly in tints of gold-colored silk, touched up in the high lights with gold thread, or they might be treated in shades of a red inclining to orange, varying the coloring in each, but not working them in relief but in flat tints. If red be used, alternating with gold for the seed-vessels, gold-colored silk or real gold thread might be used for the little star-like ornaments which are borrowed from the centres of the spent roses, or a pale blue may be introduced in these to harmonize with the pale orange or apricot tones. Or, again, blue may alternate with the broken reds in working the roses themselves, as they are so purely conventional that this treatment would not outrage any sense of fitness; or the blue, which is required to balance the coloring, may be kept wholly to the ornaments in the central design and border, the motive of which is the spine of the natural flower.

Japanese gold may be used to couch the two lines which separate the border from the centre, and also to edge the burse when finished. The stems and outlines should all be worked in fine stem stitch of gold-colored silk or a neutral green tint. It is softer and more pleasing than chain stitch, which always has a certain

amount of hardness about it, and if great richness is desired a couched line of fine gold might be placed on one or both sides of the stems and lines connecting the different parts of the design.

The method usually recommended should be carried



DESIGN FOR A BURSE.

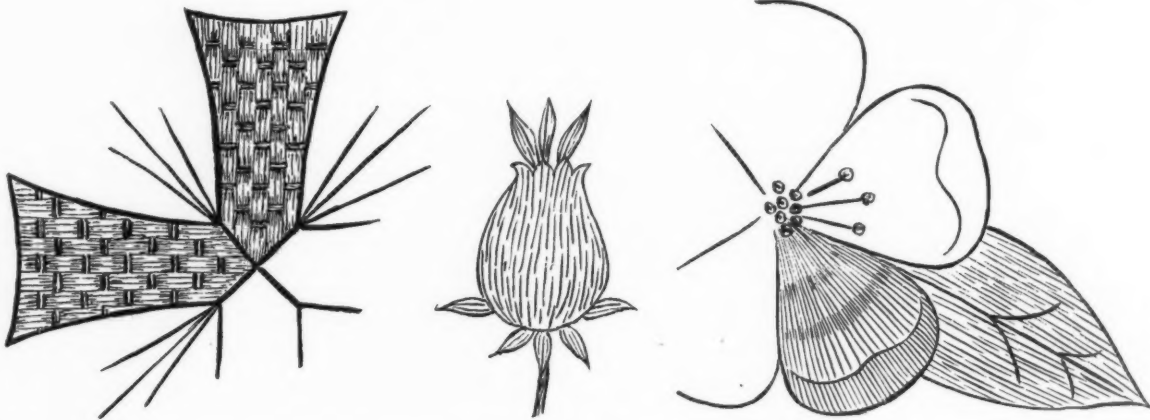
out of deciding on the broad lines of the coloring, and of the amount of gold to be used, before actually beginning the work, by laying the materials upon the silk ground after it has been framed ready for working. The silk embroidery should be quite finished before the gold is

delicate tints used in the different portions. A deep tone may also be introduced in the centres of the roses—the gold stamens being worked over the finished embroidery, or laid down in thick enough threads to give a good solid effect.

The central cross is to be worked as shown in the enlargement, with stuffed basket stitch brought to a point in the centre of each limb, stitched down with red twist silk, and couched round after it is finished with red silk cord or with chenille. This cross must be separately worked, as has been previously described, upon a piece of framed linen, then pasted at the back and cut out after it is quite dried. It must be carefully pinned in its place, the extremities of the limbs facing the corners of the burse, and stitched down with silk before the couching line is sewn on.

Whether the silk used for the ground be backed or not must depend on its thickness, but as it has to carry the massive cross it would certainly be better to back it. This process has been frequently described in the columns of *The Art Amateur*, but in case of misunderstanding it is better to say that a piece of fine backing, larger than the silk, must be first framed and strained; the silk must then be pinned on by a thread on all the four sides, and herring-boned down to the backing all round.

The embroidery stitches must, of course, be taken through both silk and backing. Fine feather stitch should be used for the whole design, with the exception of the cross, and the best filo-floss or pure Chinese silk used. The stitch previously described as Japanese feather stitch may be used for the roses. It will be remembered that



DETAILS OF THE EMBROIDERY FOR THE BURSE AND THE CHALICE VEIL, BY SARAH WYNFIELD RHODES.

ILLUSTRATED ABOVE AND IN THE SUPPLEMENT PLATE 658.

laid down, but as the work progresses the effect should be ascertained by placing threads of gold in the positions in which it is intended to use them, otherwise there is a danger of forgetting to allow for the yellow they will introduce into the general scheme in selecting the proportions of other tints.



SIMPLE EMBROIDERY MOTIVE.

As a general rule, however, the introduction of gold scarcely disturbs a design more than black or white does, as it is such a wholly tertiary tint that it harmonizes almost equally well with all good and harmonious coloring.

Small, jewel-like ornaments of almost pure primary colors introduced in a well-balanced manner over the whole design will enrich it very much, and intensify the

the Japanese method of working, in place of making all the stitches of irregular lengths and melting one into another over the whole petal, is, to work in rows of stitches more or less of the same length radiating out from the centre of the petal, the rows overlapping each other. In this method there is almost as much

silk at the back of the flower as in the front, but it gives much greater solidity to the work, and produces the effect of being raised if the stitches are taken pretty closely together.

When the embroidery is all finished it must be pasted at the back to secure the ends of the gold thread. Two pieces of cardboard the exact size of the embroidery—namely, nine inches square—must be made ready, and covered on one side with a good lining silk, which will be all the better if interlined with douillette or soft mull muslin. The embroidery must now be first tacked and then oversewn over the other side of one card, and a piece of plain silk the same as that used as ground for the embroidery over the other. A piece of silk cut in the shape of a V, about three inches wide at the top, and of the exact length on each side of the card, should be stitched in on two sides of the embroidery, between the lining and the outside, before it is sewn over, and the two sides of the cards at the extremity of the V-shaped side-pieces must be oversewn together. It must either be arranged that the selvedge of the silk forms the top of this V-shaped hinge, or it must be very neatly hemmed. Last of all, a red silk



or gold cord should be very neatly sewn all round the edges of the cards so as to cover the stitches.

The use of the burse is to hold the fine altar linen, and in making it up care must be taken to make the sides wide enough to allow it to open well. A burse is really best if the silk sides which allow of it expanding are let in on three sides. That is to say, instead of the side-pieces coming almost to a point, they are made at least an inch wide at the lower end, and are dovetailed into another strip of silk about an inch wide which connects the two lower sides of the burse together. But this is a more difficult way of making it up, and for an amateur perhaps scarcely practicable.

The silk should be folded and pressed before it is put in, especially if it be made with more than one pleat.

L. HIGGIN.

#### EMBROIDERY IN AMERICA.

##### III.—MRS. WHEELER'S VIEWS ON STUFFS FOR EMBROIDERERS' USE.

THE articles already published show that Mrs. Wheeler has opinions of her own and a great deal of that kind of ability that goes to the founding of a school. New principles never win their way without hard work; and, though much of what Mrs. Wheeler teaches is as old as art, it is all nevertheless new to the majority of our workers with the needle. It would do little good to these merely to talk at them, even through the columns of *The Art Amateur*; but she has done more. She has consistently practised what she preaches, and of late years has been the principal agent in bringing about considerable improvements in our textile manufactures—improvements which benefit not only the manufacturers, but, to an even greater degree, everybody who uses textiles in decoration. The adoption by our mill-owners of her designs, her choice of colors, and various new effects invented for her, mark the opening of a new era for all the trades interested. If the movement progresses as it should, they will no longer be dependent on the tariff nor on the home market only. Her novel and handsome designs, rich and permanent dyes, and the substantial quality of the fabrics produced for her, have already gained for them a flattering reception in England, where they were introduced to the notice of art lovers through the medium of *The Art Amateur*. Of one of her effects in silk, a celebrated English dyer, who has done most of William Morris's work, has said that he could not conceive it possible that it should be produced by the means actually employed. It shows like a richly-colored pattern seen through a semi-transparent stuff, and the dyer in question was sure that it was the result of delicate and costly hand-painting, while it is done entirely in the loom. Others of her stuffs, such as the pale gold and silver cloths, which look like the reflections of the sun and moon in water, are no less wonderful. But, apart from these rich materials, she has been giving special attention to cheaper goods, which may come into far more general use.

"Before the war," she said, "they used to make in the South a cheap but durable kind of cotton goods called denim, used almost altogether to clothe the slaves. It was commonly dyed dark blue or brown, and

every part of the manufacture was carried through on the plantation. The stuff was so serviceable that it was imitated at the North, and it has long been the material preferred for workmen's overalls. Nothing can be more distinctly American, and I think you will admit, after you have seen how it 'makes up,' that it may be of service to American embroiderers as well as to American artisans."

The examples shown were prints in dark blue and white, the white being produced by discharging the color by means of a chemical agent, and portières and a table-cloth, showing how the goods might be made up. The design of the latter was in white lines on the dark blue; the three widths composing it were bound together with white, and the edges of the stuff were ravelled and then tied so as to form a very handsome fringe. No better background could be imagined for richly decorated table-ware.

"And you need not be afraid of soiling it," said Mrs. Wheeler, "for it will wash; nor of using it roughly on occasion, for it will last forever. It works up beautifully with other cotton stuffs. Here, for instance, is a portière in which it is combined with cotton canvas."

The portière was mainly of the latter material, in white. It formed the large, square, middle part on which was embroidered in outline, in dark blue, a group of children of the size of life. Above and below, bands of white canvas and blue denim alternated, each worked upon in simple designs with thread of the opposite color.

"Intended for a summer cottage, I presume?"

"Yes. And here is another, also for a summer cottage. You have no idea how rich these dark blues look with the oil-rubbed woodwork, and salmon or reddish colored walls, of which our architects have grown so fond. In this the pattern is cut out of the stuff and the pieces cut out, turned about, and sewn in again. The stuff is the same in texture on both sides, and is so heavy that it does not need lining; but, in dyeing, it becomes darker on one side than the other, which allows of this easy method of ornamentation."

"You see, although it has a great deal of character, it is not a coarse-looking material; it will harmonize with much costlier things, and not look like the cloth of gold and cloth of frieze of the legend, which really would not go well together, you know."

Several pieces of cotton plush, printed with remarkably artistic designs, are drawn from fir-cones and needles, marsh marigolds, trumpet-flowers, thistles, and lilies. The three latter were treated in a boldly conventional style; the fir-cones and marsh marigolds realistically. The thistle design, which made a handsome diaper pattern, was repeated in reddish silk and gold for the walls of a dining-room, where it will have to support a carved oak ceiling. It was remarked that the cheaper denim fabrics might also be so used.

"Oh, they have been," interjected the designer.

"And are probably as cheap as the best wall-papers?"

"Cheaper than any but the poorest."

There can be no comparison as to the effect, owing to the beauty of the designs and the richness of the color and texture. We can imagine a room hung with these blue and white or reddish brown materials, in flowing arabesque-like patterns of lilies or trumpet-vines, and set off with draperies of the alternate color, enriched,

perhaps, with a little embroidery. As a background for pictures, porcelains, flowers, and everything that goes to make a room look well, nothing, we fancy, would prove more successful.

"But what has become of those old stand-bys in everybody's hands in the early decorative days?"

"Oh, they are memories. Canton flannel, which masqueraded under the name of 'Fashion cloth,' is open to the fatal objection of fire. A burning match-end would destroy a table-cover almost in the twinkling of an eye. I have seen a house in which the walls were covered with Canton flannel burn down before it was finished. One can't afford to imperil one's labor with inflammable materials."

"Momic-cloth is not open to the same objection?"

"No; but momie-cloth is only a variety of linen, and has now quite gone out in favor of those linens of plainer weave, which are much more satisfactory in effect. These are in all grades, from coarse to thin, fairy-like textures, and in the same tints of gray and cream that were found in momie-cloth."

"No, there is nothing better than linen. We are doing a great deal of white on white with great satisfaction. The effect is rich, and it is laundrable. This should be considered in all embroidery for domestic use."

"But will the gold outline wash?"

"No, and it should not be used. The ordinary gold thread in embroidery nowadays is nothing more than gilt paper wound over silk or cotton. Even the Japanese gold thread is perishable. Once we were able to get from Constantinople some gold thread, which was gilded metal beaten out and wound on silk, and consequently durable, but such chances are exceptional. No, gold thread may appropriately outline white embroidery on silk; but if it is desirable to outline linen a very brilliant gold silk should be used."

"What sort of floss is best used in this white on white embroidery?"

"Silk floss gives the best effect. In England they are making large use of raw silk, but as the difference in price is so slight, and as the labor is the chief consideration, it seems poor policy not to use the best materials."

"In all this gradual rejection of stuffs you retain bolt-cloth?"

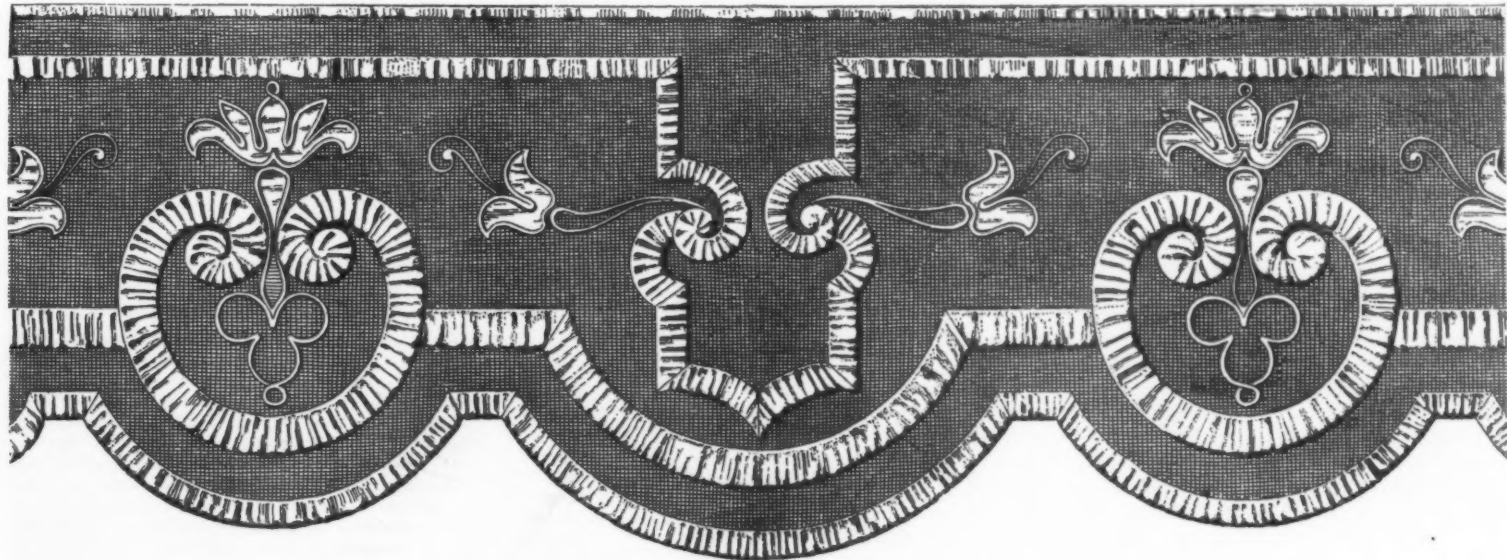
"It is excellent. Nothing compares with it in lightness and strength. You know it is all made in Switzerland. I had a piece sent me from one of the great Minnesota flour-mills which had been in use three years, and its texture and appearance were not impaired."

"How is it best used?"

"The exquisiteness and finish of its texture suggests that it should not be the medium for flimsy embroidery. While it has such delicacy of aspect as a fabric, it will carry any weight of embroidery. This should be, of course, in silk. Another advantage which bolt-cloth has is in its reception of tapestry dyes. It can be stained any color."

"So much for stuffs. Have you superseded any of the time-honored stitches?"

"Outline stitch, which is simply the South Kensington stitch used singly, is as valuable as ever. But I think it



OLD FRENCH RIBBON APPLIQUÉ EMBROIDERY. FROM A MODEL OF THE TIME OF LOUIS TREIZE.



is applicable to household things rather than to draperies. It reaches its perfection in the hair-like tracery seen on sheer linen doilies. Darning also keeps its place, but it is always used in connection with other stitches. In transverse lines it can be made to resemble Spanish laid work. It may be used either as the ground or to work out the design, but to determine which depends on the design and which on the materials must be left to the experience and taste of the embroiderer.

"There is a method of ornamentation which I like particularly and consider valuable. This is appliqué of different materials—for example, silk on linen. It is open to no objections since we have wash silks. A great deal is done in white silk on linen, and the results are very satisfactory. The design is cut in silk and couched on the linen. To prevent fraying there should be several lines of couching, or buttonholing will serve to hold the thread down instead of couching. I emphasize this matter of care. The same judgment and desire for durability which good housekeepers apply to other domestic matters equally apply to ornamentation.

"A good deal of work is done in appliques of gray silk on gray linen. The designs are veined with gray changeable silks in warm tones, that give a pleasant sensation of color."

"I have almost forgotten to ask you about crewels, on which, in most people's minds, the whole fabric of embroidery seems to hang as by a thread?"

"Poor crewels! we have ceased to use them. The moths have proscribed them. You know I regard embroidery from its practical as well as its artistic side, and durability and immunity from harm must be first considered. But there are floss linens that can be used as one would use crewels or silk."

## Old Books and New.

### BOOK-FINDING.

#### II.

AFTER a time, the duration of which is wholly dependent on his earnestness, the collector knows a valuable book by intuition. He could not otherwise explain how he got a jewel from a mass of neglected books in a corner of the bookshop. His mind is well filled with titles and dates and printers' names and marks; he knows the style of the great bookbinders; he is familiar with the paper and ink and fashion of various periods. But there are books without number, of which he has never heard or read, to make his heart beat faster, as if Brunet had given them a dazzling record.

Henry Stevens, who went to London and Paris from Vermont with no other capital than a knowledge of books, made a fortune by serving his discoveries to men like Lenox, Carter Brown and Richard Hoe, and his discoveries were not the result of planning, but simple knowledge.

In the first stage, the catalogue is the starting-point, in the second it is only a voucher.

The golden age of book-collecting in England must have been when Dibdin, acting for the Lord of Althorp, travelled like an ambassador through the monasteries of France and Germany, with an abundance of money and tact and book-lore, to pick up treasures. Then the art of the bibliophile was known to a few of the elect who, when not obliged by their grandeur to be patrons of literature, were regarded as candidates for Bedlam. They paid twelve shillings for the "Chronica Gulielmi Thorn," which in 1836 brought £85 at auction. The Duke of Roxburghe paid no more than twelve shillings for "The Storye of Frederick of Jensen," that of "Mary of Nemegen," and the "Lyfe of Vergilius," bound in one volume, which fetched at his sale in 1812, £186 14s. The first psalter of 1481 sold at Wilcox's for five shillings. Of the three copies known to be extant of Marlowe and Nash's "Didot," published in 1594, the Duke of Devonshire's cost Henderson, the actor, fourpence; at Heber's sale in 1834 it fetched £39. Marlowe paid sixteen guineas for his copy at Dr. Wright's sale in 1787; Mr. Reed eightpence to a Canterbury bookseller, and in 1800 it fetched £17. There were ten Wynkyn de Wordest at the Roxburghe sale, which fetched £538, and had been procured at the Farmer sale for twenty guineas. Their value at the present time could hardly be over-estimated. In Paris, Didot, Brunet, Guilbert de Pixerecourt, Lacroix, Nodier, Parison, culled from the book-stalls the most precious books of the impoverished "Noblesse." Three of these wise collectors were

writers, consequently poor, and their collections were sold shortly after they were made; but their buyers then would have a fortune now to have kept them, and the profits made on the Didot and Brunet sales seem fabulous. The auction price is necessarily the standard of value, and in the first half of this century it was doubtless fair. It is not now, but there is no other standard.

In London the great booksellers determine in advance the price of the best books at Sotheby's and Puttick & Simpson's by agreeing to "knock out"—as the disreputable practice is termed—sellers or buyers or both. The case of a stranger whose commission is not held by one of the party is well-nigh hopeless. Percy Fitzgerald and George W. Smalley have been derided for telling the tale, but it is true, and there is no prospect now that there shall be enacted again the moving scenes of the Roxburghe sale which to Dr. Dibdin was "a sort of book earthquake." Then, Sir Mark Sykes, Lord Blandford and Mr. Ridgway, acting for the Duke of Devonshire, battled for a copy of Caxton's "Recueil," until Mr. Ridgway cried, "Let them be guineas," to Lord Spencer's bid of £1000.

In New York the sale of a well-known collector is stuffed by the booksellers. They fix a limit under which their books are not to be sold, and agree with the auctioneers not to be charged with commission on the lots bought in by themselves.

HENRI PENE DU BOIS.

### A GIRL'S LIFE EIGHTY YEARS AGO.

SCRIBNER'S MAGAZINE, which seems to have made a "corner" of all the interesting letters not before published, has so far brought out none that are more interesting than those now republished by Charles Scribner's Sons, in book form, under the above title. Miss Eliza Southgate, who, early in the book, becomes Mrs. Walter Bowne, was, to judge from her portrait, reproduced from a miniature by Malbone, an unusually lively and clever girl. The same impression is made by her letters. She seems to have enjoyed everything that came in her way, except when her intended husband delayed visiting her. She describes Salem and Saratoga in terms more enthusiastic than those which a girl of to-day would use in writing from Paris or Florence. Her married life lasted only about six years. She died in February, 1809, at Charleston, S. C.

Mr. Clarence Cook, who has edited the "Life," is, we know, in the wrong when he says that no one, nowadays, writes letters—meaning such letters as these. The fact is that many girls write just such letters still, allowance being made for changed conditions. But that does not make Miss Southgate's less welcome. Here and there, indeed, they rise far above the average, because their writer was more impulsive, more sincere than the average girl of to-day, not to say of her own time.

Not the least attractive feature of the volume is the series of photogravures after old miniatures, silhouettes and old prints, which illustrate it. These include portraits of several beauties of the period, and of their respected parents, friends and admirers. The prettiest is that of Martha Coffin, a notelet from whom is inserted, descriptive of the Hermitage at Salem, and of the pleasure of drinking tea in view of "the most beautiful prospect you can imagine"—that of its summer-house and garden.

### NEW ART MANUALS.

MISS M. LOUISE McLAUGHLIN is the author of a little book on OIL PAINTING published by Robert Clarke & Co., Cincinnati, which, with a good deal of rather useless matter about scientific theories of color and the like, gives many good hints as to technique, which will serve at least to prepare the student to receive a teacher's advice. In the chapter on materials Miss McLaughlin recommends German colors, probably because she has found them good in practice. They are not, however, to be compared with the French for tone, and are usually inferior to American and English colors in the same important respect, while they are but little superior in other regards. In her list of permanent colors, she admits some that are not yet proven by time, and rejects others, which cannot be called fugitive except under extraordinary conditions.

A CLEARLY-WRITTEN and practical little book on TAPESTRY PAINTING is published by M. T. Wynne, New York. It gives a list of materials required, with prices and directions for their use, and then passes at once to directions for painting two subjects illustrated. These have been chosen to serve as types of the more usual subjects for tapestry painting, the first containing two figures in eighteenth-century costume, and the second a woodland scene with deer.

### TRANSLATIONS FROM THE RUSSIAN.

TOLSTOI'S account of the Russian campaign of the first Napoleon has been translated by Huntington Smith from the French edition, and is published by Thomas Y. Crowell & Co. under the title of THE PHYSIOLOGY OF WAR. In it the great Russian novelist undertakes to show that the people at the head of affairs have really little to do with great international events—such as the outbreak and progress of a great war. His theory is particularly brought out in the chapter on the degree in which Napoleon's will influenced the battle of Borodino, and his argument is clinched by the account of the desertion and burning of Moscow and the flight of Napoleon.

IN THE LONG EXILE, AND OTHER STORIES FOR CHILDREN, published by the same firm, quite another side of

Tolstoi's genius is presented to us. The stories are about his dogs, about common animals and plants, imitations of old fables, and versions of old Russian legends. All will prove entertaining and instructive not only to children but to people of all ages. They are translated by Nathan Haskell Dole.

A NEW volume of short stories translated from Tolstoi is always likely to be an acquisition to our literature, if the translation is well done. A RUSSIAN PROPRIETOR, AND OTHER STORIES, published by Thomas Y. Crowell & Co., has been translated by Nathan Haskell Dole, with whose other work in this way the public is favorably acquainted. Of the present volume the first—the title-story—is the longest; but perhaps the reader will be most interested in the adventures of the artist "Albert," and of the "Two Hussars."

OF another Russian story-writer of almost equal power, Vladimir Korolenko, the same firm has published a collection of tales translated by Mrs. Aline Delano. Of these, "The Sketches of a Siberian Tourist" make about half the book; but "The Old Bell-Ringer" and "The Forest Soughs" will be found the most pleasing. The latter is a sort of prose-poem of forest life, with a wild Russian legend woven into it. All are worth reading.

### REPUBLICATIONS OF STANDARD BOOKS.

BY the new photographic printing process, it has become possible to reproduce in fac-simile, at a cheap rate, any bibliographical rarity. Messrs. Funk & Wagnalls have made use of this discovery to give the lover of Shakespeare a reduced fac-simile of the famous first folio edition of his plays. It is in one volume, on thin paper, but, considering the reduction of the type, very clearly printed. It will undoubtedly be welcomed by scholars.

THE wonderful adventures of BARON MUNCHAUSEN have never been presented to the world in prettier dress than in the new edition of G. P. Putnam's Sons in the Knickerbocker Series. Clear type, small form, good paper, attractive binding and clever illustrations distinguish it, no less than the choice which has been made from the several additions to the original adventures, all of which are usually omitted in modern editions. The detailed list of contents alone would make this one preferable to most others. A pasteboard case is provided for the safe-keeping of the book, which will fit easily into the pocket.

THE same publisher brings out a new translation, by Clara Bell, of Saint Pierre's PAUL AND VIRGINIA, of which we cannot say that it is in any respect superior to former translations. It brings this little classic, however, in a handy shape before a new generation of readers.

### RECENT FICTION.

QUEEN MONEY—that is to say, Regina Pecunia, or the Almighty Dollar—is the suggestive title of a new novel by the author of "The Story of Margaret Kent," which is published by Ticknor & Co., Boston. It introduces to a combined literary, art, dramatic and musical critic, who differs from the ordinary, every-day individual of that class only in having a pretty wife and a "bijou house" to cage her in. This interesting pair give a dinner of authors, to which comes Mr. Otto March, who is not an author, but who falls in love with Queen Money, and afterward more deeply in love with a certain Miss Lucy Florian, and who wins both not without some trouble. Considerable knowledge of New York life is shown in the book; the fiction is not too glaringly unreal, and what faults there are will readily be condoned by the average novel-reader.

NEW WAGGINGS OF OLD TALES is the latest attempt to strike a new spark of fun out of the pre-historic flint of our best-known fairy tales. A reporter, one Barclay Williams, interviews for his paper the "solid men of Fairyland," beginning with Hop-o'-My-Thumb, who, when it was suggested to him that he might begin his autobiography by an allusion to his poor but honest parents, sadly replied, "I had 'em." Of the other persons done up in this style there is Cinderella—an American Cinderella—who gets introduced to the Prince of Wales; there is the strange case of Beauty and the Beast, and there is Master Jack, who climbs his bean-stalk to pay a visit to the stage fairy who had known his father when a little boy. Not the worst joke in the book is the double-barrelled dedication by Mr. Frank Dempster Sherman to John Kendrick Bangs, and by J. K. Bangs to F. D. Sherman, the two being joint authors of the production. It is illustrated with comic sketches by Oliver Herford. (Ticknor & Co.)

A CONSUMPTIVE young pedestrian, a rough-and-ready saw-mill owner, his pretty wife and her pretty cousin, are the personages to whom Mr. Bret Harte introduces us in his latest story, A PHILLIS OF THE SIERRAS. The scene is on the brink of the Grand Cañon. They shell peas for dinner on the veranda, and throw the pods into the abyss. The young ladies ride mustangs bare-backed. But the Phillis of the story does much more than that. Her position at the "Lookout" is that of a servant; but she ends by becoming the heroine of as pretty a tale as one need wish to read. A shorter story, "A Drift from Redwood Camp," fills out the volume. (Houghton, Mifflin & Co.)

A NEW novel by M. O. W. Oliphant and T. B. Aldrich in co-operation makes one wish for a great deal of leisure in order to enjoy it properly, and see if it were possible to distinguish the parts written by each of these popular authors. THE SECOND SON, just published by Houghton, Mifflin & Co., is what may be called a romance of primogeniture, the English custom of entail furnishing a groundwork for the story. The second son of Mr. Mitford, of Melville, from whom the volume is named, is rather a mild character for the hero of five hundred pages of fiction. About the most positive assertion made of him is that "he knew books and rather more art than was good for him." There is a sister, "Nina"—a young woman of considerable character—and the lover comes in somewhere about the middle of the volume.



THOSE who have read Perez Galdo's "Gloria" will welcome a translation of a longer romance from his pen. In LEON ROCH they will find a novel, like it dealing with various aspects of modern Spanish life, at a somewhat earlier period than that of "Gloria," it appears, but still modern—for Spain. There is, perhaps, a little too much philosophizing, but it is mostly in a light and playful manner, and, whether in spite of it or because of it, the story becomes more interesting page by page. It is published in two handy volumes by Gottsberger.

ROY'S REPENTANCE is a story of somewhat complicated relations between persons of different sexes. There is the usual impulsive young man and coarse-minded young woman to begin with, and the two unite, the better to demonstrate their unfitness for one another. Later, the impulsive young man falls in with another young woman, who might have suited him better if he had met her at the right time, and they proceed to show by experiment that, in cases of the sort everything depends on the meeting taking place before it is too late. The author is Adeline Sergeant and the publishers are Henry Holt & Co.

#### LITERARY NOTES.

MY ADIRONDACK PIPE is the title of a privately printed narrative of a huntsman's summer vacation, written by Mr. William S. Kahnweiler, who modestly puts it forth with his initials only. He need not be at all timid, however, about giving to it his full name; for the little brochure would not be unworthy of the pen of a veteran writer. It has been beautifully printed by William R. Jenkins, in Sixth Avenue.

In our notice last month, of "Ballads about Authors," the types gave a mythical Mr. Conee the praise intended for the excellent wood-cuts by Mr. George L. Cowee, who calls our attention to the error, and kindly sends us proofs of other blocks from his burin, which confirm our good opinion of his work.

## Treatment of Designs.

### THE COLORED STUDY OF GLADIOLI.

THIS study will be very effective for decorative purposes, as well as useful for students in showing a broad and simple method of sketching from nature. The oil colors employed are as follows: for the background, which should always be painted first, use yellow ochre, Antwerp blue, white, light red, raw umber and a very little ivory black. In the lower part use less white and yellow ochre. The brilliant red flowers are painted with vermilion, madder lake, white and a little raw umber for the local tone; in the shadows add light red and a very little ivory black. Also, in the deeper touches, substitute burnt Sienna for light red. Where the yellow stamens are seen use a little light cadmium and white, qualified by a very little ivory black. In the high lights use vermilion, white, a little yellow ochre and madder lake qualified by a very small quantity of ivory black.

The pink gladioli in the middle of the panel are painted with white, a little yellow ochre, madder lake, and light red and a very little ivory black. In the deeper touches, beneath the edges of the petals, use madder lake and raw umber, accented with burnt Sienna and ivory black. For the salmon or yellow-pink gladioli in the lower right-hand side, use vermilion, white, yellow ochre, light red and a little raw umber; in the shadows add ivory black, and for the blue-gray half tints use a little permanent blue, with white, yellow ochre, light red and a very little ivory black. Paint the green leaves with Antwerp blue, white, light cadmium, vermilion and ivory black, adding burnt Sienna and raw umber in the shadows. Use flat bristle brushes for general work, and small flat pointed sables for details in finishing.

### THE HYDRANGEAS.

In this study (see pages 90 and 91) the blossoms of the hydrangea represented are of a soft pale blue tint, very delicate in color and largely qualified by grays. At the edges of some of the petals a faint pinkish tone is seen. The leaves of this plant are a rather dark, cool green, with stems of a lighter, warmer quality of color. An effective background would be a tone of rich deep amber, almost brown in the darker shadows, but gray in quality throughout.

To paint the design in oil colors begin by drawing carefully the general outlines with charcoal finely pointed. Put in the background first, using yellow ochre, white, a very little ivory black, burnt Sienna, raw umber and a little permanent blue, and for the deeper touches very little or no white, and more ivory black, burnt Sienna and permanent blue. In the lighter portions at the top add a little cadmium to the local tone and omit raw umber. The delicate blue of the hydrangeas is painted with permanent blue or cobalt, white, a little yellow ochre, a little madder lake and a very little ivory black. In the shadows add raw umber and light red. In the deepest touches of shadow beneath the petals use burnt Sienna, permanent blue and ivory black. In the sharp, fine, dark accents, not so deep as those just described, use madder lake and raw umber with a little permanent blue. When the pinkish tones are seen on the edges of some of the petals use a little madder lake, white, cobalt, yellow ochre and the smallest quantity of ivory black. The green leaves are painted with Antwerp blue, white, cadmium, madder lake and ivory black, adding burnt Sienna and raw umber in the shadows. When painting the stems add more cadmium and white, and substitute vermilion for madder lake. The stamens in the centre of the small flowers are painted with cadmium, white, vermilion, and a very little ivory black, adding raw umber and madder lake in the deeper touches. Use medium and small flat bristle brushes for the general work, and for small details in finishing use flat pointed sables Nos. 5 and 9.

## Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

THE FLASH LIGHT.—Dr. R. Gadick, Jr., of Berlin, appeared recently before the New York Amateur Society with his new flash light. He claims that with his powder the exposure is made in the fiftieth part of a second. He also claims that in this very short time the expression of the face cannot change, and that winking, in consequence of the sudden light, cannot take place, as the picture is taken when the person sitting for it first becomes conscious of the light. To convey the impression of light on the brain, and to become conscious of it, is said to take about three times as much, or even more time than it takes to make the picture. The composition of the powder is a secret, as the doctor hopes to obtain a patent for it. He claims that the powder is not at all explosive or dangerous. To show the entirely harmless nature of Dr. Piffard's flash powder, he placed some on a brick and pounded it violently, but it did not ignite. No sooner had the magnesium powder been introduced by Dr. Piffard than various persons tried to improve upon it by mixing with it pyrotechnic compounds such as pyric acid, potassium chlorate and charcoal. The result has been no special improvement in the light, while great danger has been added to its use. A lamentable case was that of Mr. John E. Richardson, of Germantown, who, while engaged in the preparation of a mixture containing some of these dangerous ingredients, exploded the compound and so badly injured himself that he died a few days later. I therefore strongly urge upon the fraternity, in this one thing, to let well enough alone. Dr. Piffard's formula completely fills the bill. Probably there are other compounds that would do so as well, but I have seen nothing to be desired in the formula as first given by Dr. Piffard. If the light is not strong enough for the requirements of the operator the gun cotton and magnesium can be increased in quantity, observing the same proportion, so far as I can see, without danger, and with the certainty of good results. It was on account of the danger of their compounds that Gadick and others, in Europe, failed to make their processes available and popular.

POST-MORTEM PHOTOGRAPHY.—Dr. Piffard's flash light has been used at the New York Hospital lately for photographing both before and after operations, and in many cases, after death. Dr. Oscar G. Mason, secretary of the photographic section of the American Institute, has also found occasion to use it in photographing the dead at night. At Bellevue Hospital it is the custom to make a photograph of every body that is brought there, so that if not identified before burial, there may be a chance for identification afterward. Often, there are imperative reasons for not keeping the bodies overnight, and the value of the flash light in such cases is evident.

A NEW MAGNESIUM BURNER.—An ingenious method of burning magnesium is suggested by a Philadelphia correspondent. He has a little apparatus, something in the form of a blow-pipe, which bears upon the flame of an alcohol lamp placed in front of the pan of magnesium powder. When ready for exposure, an ordinary india-rubber bulb in the hands of the operator is suddenly pressed, forcing a jet of air through the flame of the alcohol lamp upon the magnesium, not only setting fire to it, but effecting complete combustion and hence a more brilliant light. I am not aware that the idea has been patented. By its use, the operator can uncover his instrument and burn his magnesium at the same instant, thus preventing any flare from gas-burners or any extraneous light that may be in the room.

AN AMUSING NOVELTY, which he calls "The Transition Portrait," has been introduced by Mr. Leon Favre, a Frenchman now residing in New York. It is intended to present two or more phases of the human countenance in apparently one photograph. When one first looks at the picture the subject appears to be asleep; this by a reflected light. When the picture is held up, so that the light passes through it, the eyes are open and the subject is smiling. A variety of changing expressions can be made by the simple device employed. It is apparent, of course, that photographs of separate expressions are superimposed, the front one being rendered translucent; and both are printed lightly on thin paper. The picture is mounted or strained on the back of a card mount with an oval opening. Mr. Favre has applied for a patent.

PORTRAIT LIGHTING.—Some recent remarks of mine on this subject in The Art Amateur have elicited many questions through the mail, which seem to call for further explanation of the subject. It is almost impossible, however, without demonstration under the skylight, to answer some of my correspondents. There are principles and effects in art which cannot be reduced to formula; only experiments—or rather, I should say, experience—will lead the student to success. One writer says that the "sculpture light" gives him too strong an effect of black and white. It should be remembered by him and others that I said that, while I would light a sitter precisely in the same manner as I would a piece of sculpture, the shadows should be modified by the lights and by reflectors. It is quite practicable to give transparency or a luminous effect to the shadows by an arrangement of the head-screens or curtains and by a reflector. The latter should be used as little as possible; indeed, I have almost abandoned it, and modify my light by curtains and head-screens.

LANTERN SLIDES.—Mr. H. J. Newton, a distinguished amateur photographer, has recently exhibited some charming stereopticon slides made on (bromo-gelatin) dry plates. He claims for them all the transparency and brilliancy obtained by

the old bath process. I asked him for the methods of his working, which he has very kindly sent to me. He says: "My formula for lantern slides varies very little from that which I use for making negatives. It is soda and pyrogallic acid. I make it as follows: Water 32 ounces, carbonate of soda 6 ounces. This is a stock bottle. For a negative of normal exposure I use one drachm of that solution to an ounce of water and 3 grains of dry pyro. To develop a transparency I use half this strength of soda, the same quantity of pyro and one half a grain of bromide of sodium. If it is desirable to give the negative or the lantern slide the appearance of a wet plate, add 5 grains of nitrate of ammonia to each ounce of the solution. In making up this solution, after the water is added to the soda, add 20 grains of sulphite of soda, and, if the ammonia is used, add the ammonia after that, and both of them after adding the pyrogallic acid. This developer can be used over and over for a long time, especially after the nitrate of ammonia has been added."

DO DRY PLATES INCREASE IN RAPIDITY BY KEEPING?—In reply to this question, which has been put to me, I would say that if they do, it is not in accordance with the general theories of the emulsion plate-makers. Yet I am sure that when I was manufacturing plates many of them gained in rapidity certainly by one half over that when they were made. I am also convinced that one or two of the leading manufacturers in this country found the same peculiarity concerning their plates. A large batch purchased in October worked as quick in the diminished light and low temperature of December as in October. In other words they gained in rapidity so as to neutralize the adverse conditions mentioned. In photographic manipulations I try to reconcile facts with theories, but when they disagree I stand closely by the facts.

DEEP-SEA PHOTOGRAPHY.—Mr. Wells, formerly of New York, tells me that photographs are being made near the bottom of the sea at a depth of several hundred feet, by the use of a camera incased in a rubber bag and the use of electric light for illuminating the ocean around the camera. Successful experiments have been made showing shoals of fish of different, and sometimes almost unknown species, which have been attracted by the electric light.

RETOUCHING UNVARNISHED NEGATIVES.—Karl Klausner, in The Philadelphia Photographer, says: "I produce the desired 'matt' surface by crushing and powdering on a glass plate small lump of resin, and adding to it about one third its bulk of ashes of cigars or cigarettes. This addition will neutralize the too sticky quality of the resin. Put the mixture in a bag of old, well-washed muslin, daub the part to be retouched with it until a very small quantity of it settles on the negative, and finish by rubbing lightly with your finger over the desired part. A surprisingly small part of the dust will be sufficient to deaden completely the surface and render it fit for the pencil." I see no reason for risking a valuable negative by attempting to retouch it unvarnished. An uneven pencil or a careless touch will often perforate the film, while a carefully varnished negative is safe from such danger.

LANDSCAPE PHOTOGRAPHY.—Dr. G. Lindsay Johnson, in The Camera, gives the following advice to amateurs starting out on a tour: Don't buy a camera the day before you start on a trip, and then find that it won't work properly when you are a hundred miles from town. Don't carry your camera at the end of the tripod when you are climbing a steep path. Don't have more than one adapter for your lenses, but rather alter them or screw rings on the end of your lenses, so that they will all fit on one of two sizes of threads. Don't carry your lenses without a cap fitted on to each end. Don't expect depth of focus with a larger stop than  $f/11$ , if your lens is of more than 7-in. focus; or with a larger stop than  $f/16$  if more than 10-in. focus. Don't forget that if you want depth of focus with a rapid rectilinear lens, you must use a short-focus lens, or else stop it down well. Don't use a shutter on green foliage in the foreground unless the sun is actually shining on it. Don't forget to turn the diaphragm slot away from the sun, and protect it with a rubber ring. Don't trust any slide as proof against strong daylight, whoever the maker may be. Don't let the slide lie on the ground and then expect it to develop without pinholes. Don't forget that emulsions which contain iodide of silver are slower against greens and browns than those which contain only bromide, although they are quite as rapid against blues, yellows, and grays, and generally more so. Don't believe people when they tell you it is necessary to prevent the films from coming in contact, but pack the plates film to film in solid blocks of half a dozen in each, with orange paper round each packet, in two thicknesses, and one piece of good brown paper (free from pinholes) to finish. Don't develop late at night if you intend leaving your hotel the first thing next morning, and then miss your train because your negative refused to dry, or ruin your best negative in trying to wrap it up in the "wet." Don't be afraid of fogging your plates in the dark room through the light being too strong. Ninety-nine per cent of all the "fogging" is done either in the field or with the developer. Don't procure your isochromatic plates until the day before you need to use them, if you want the yellows to come out effectively.

AMATEUR SOCIETY NOTES.—The question of decimal weights and measures was discussed at a recent meeting of the New York Amateur Photographic Society. One important fact mentioned, of use to our readers, was that when one ounce is spoken of it always means 437½ grains, except when applied to the precious metals; that in fluid ounces it is 480 grains (436 in England). A committee was appointed to investigate the general subject of uniformity of weights and measures and nomenclature among various societies.—The Society has lately witnessed frequent exhibitions of lantern slides, including pictures from New Mexico of the Apache Indians, and of Arizona; besides views from India, Egypt, and, indeed, from nearly every part of the world.



## Correspondence.

### BUREAU OF ART CRITICISM AND INFORMATION.

THE Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail; giving criticism, instruction, or advice, as may be required, in regard to the special subject in hand.

It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

Amateurs' and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors and pastel. Old and new paintings, and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

#### SCALE OF CHARGES:

Price for criticism of single drawings..... \$3.00

For each additional one in the same lot..... 1.00

Price for criticism of single painting (either oil or

water-colors)..... 4.00

Each additional painting in the same lot..... 1.00

N.B.—No more than six paintings are to be sent at one time.

All risks must be assumed and all transportation charges must be paid by the senders.

Drawings and unmounted paintings may be sent by mail, rolled on a cylinder.

All fees must be paid in advance.

More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given upon application to the editor of The Art Amateur. In writing, a stamp should be enclosed.

### MINIATURE PAINTING.

F. M. W., JR., New Orleans, and SUBSCRIBER, Florida.—In painting miniatures, either oil or water colors may be used, though water colors are generally preferred. The work may be done on ivory or porcelain. Sometimes fine, heavy cardboard is employed, and the painting is done over a photograph; but this is not considered legitimate. For water-color miniature painting use the transparent moist colors on ivory or porcelain. For painting on cardboard or over a photograph, the opaque colors are preferable. No medium but water is needed, and not too much of that. When painting on ivory or porcelain with oil colors, mix a little turpentine with the colors. Use very small brushes, and a magnifying glass, if necessary. Flat pointed sables are the best for oil miniatures, and fine pointed camel's-hair brushes for the water colors. Paint with fine, small, careful touches.

### ART BOOKS AND ART SCHOOLS.

D. K. M., Toronto.—The most important art school in Philadelphia is the Pennsylvania Academy of Fine Arts. This is conducted by competent teachers, and is very thorough in its art courses. We know of no private art school there where we could advise you to place your daughter.

F. M. W., JR., New Orleans.—(1) Mr. Fowler's book is the one used by the Chautauqua Society of Fine Arts. It treats of the modern methods of painting as taught in Paris. It is very practical and clear in style. Mr. Collier is an Englishman, and his manner of teaching is very different. (2) In tapestry painting dye colors are used; they are washed on and scrubbed into the cloth with flat and round bristle brushes. A series of valuable, practical articles on "Tapestry Painting" have been running through The Art Amateur for some months.

J. I. F., Lynchburg, Va.—A clear and practical book which begins at the "very beginning" is "Charcoal and Crayon Drawing," by Frank Fowler. It is published by Cassell & Co., and the price is \$2.50. As you do not say whether it is in drawing or painting you need instruction, we mention also the valuable little handbook on "Oil Painting" by the same author. We refer you to the announcement of our new bureau of expert criticism, where, for a moderate fee, students can receive criticism of their work, with personal letters of instruction and advice regard-

ing their studies. Your first letter did not reach us; it was probably lost in the mail.

J. O. W., Rumford, R. I., and L. A. M., San José, Cal.—Please note our answer to "J. I. F." The Art Amateur has established an instruction bureau, to which amateurs may send their work for criticism and receive personal letters of instruction on any points desired. The terms for this service, which are very moderate, will be found in another column of the magazine. If you would study certain good, practical art books, and send your work occasionally for criticism to The Art Amateur, there is no reason why you should not accomplish a good deal by studying at home, as you wish. A full course of study will be suggested, with the proper books, upon receipt of the fee for criticism and a personal letter of advice especially suited to your case.

A READER, Brooklyn.—We have no knowledge of any "cheap art school in Brooklyn, or free drawing-school."

### ETCHING ON GOLD, IVORY AND STEEL.

READER.—(1) To etch on gold apply a coating of asphalt varnish on the surface; then draw with a steel point what is to be etched, and, after walling the piece in with wax or common putty, pour on some aqua regia or nitrochlorohydric acid. Aqua regia is made of two parts of nitric acid and one part of muriatic. According to the quality of the gold the proportions may be slightly changed. (2) To etch on ivory is done in much the same way, coating the surface with asphalt, etc. The nitric acid is diluted with water. Great care should be exercised in watching the progress of the work. (3) To etch on steel proceed in the same way, but for fine work use the following solution: three parts nitric acid, three parts acetic acid, five parts water; or two drachms each of sulphate of copper, sulphate of alum, and muriate of soda mixed with one and a half ounces of strong acetic acid.

### HOW TO CLEAN OLD BRUSHES.

SIR: I see sometimes inquiries in The Art Amateur concerning cleansing brushes. No doubt those desiring information often have brushes carelessly laid aside and left so until the paint has become thoroughly encrusted upon them. For such let me give my method of cleansing, which I learned from experience: Take a teaspoonful of concentrated lye, put it in a cupful of warmish water; place the brush in the solution and allow it to remain a few minutes or until the paint begins to soften, which you tell in the usual manner of working between the fingers; now rub it on a little soap and again into the solution until all the paint comes off. If it does not come easily, add a little more lye, but do it cautiously, as if the solution is weak it is only a matter of patience, whereas if too strong it will injure the brush. When it is clean rinse in water, shake the brush, dip it in a little sweet oil or poppy oil and allow it to remain so oiled for an hour or two; then it is fit for use. Any old paint or varnish brush can be cleaned thus either sable or hog-hair, without injury, rendering it as soft and flexible as a new one. A can of lye costs fifteen cents and will last for a long time; it can be had at any grocery store. I have some brushes which I have often cleaned in this way during the last two years, and they are as good as when I bought them.

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### SUNDRY QUERIES ANSWERED.

HAMPTON, Montreal.—There are no "extra" colored studies or any other supplements issued with The Art Amateur. Your subscription entitles you to everything published with the magazine. We have only one subscription price, and one price for single numbers. Any newsdealer who tells you otherwise tries to impose upon you. The number of the supplements for each issue is always stated above the frontispiece; so there is really no reason why there should be any doubt on the subject in the mind of any one.

M. L. S., Belmont, O.—The Jonquil and Narcissus design for a glove-case was given in The Art Amateur, May, 1887.

L. L. E.—For painting on leather, use the ordinary oil colors, but mix turpentine with them on the palette. This will dry out the oil and prevent it from being absorbed by the leather. Use flat bristle brushes, and put on plenty of color. Let it become a little stiff on the palette before applying it. In the smaller touches and where careful drawing is necessary use small flat-pointed sables instead of bristle brushes.

A SUBSCRIBER, Bay City, Mich.—When china is spoiled in a kiln there is no remedy for it, as it is in the glaze, and cannot be disturbed in any way. If you use acid it will remove the glaze off the china.

F., Cortland, N. Y., writes: "I have an engraving of an Italian seaport painted by Salvator Rosa, engraved by Samuel Middiman, published March 25th, 1800, by John & Josiah Boydell. What is it worth?"—Five or six dollars if in good condition.

MRS. L. B., Belmont, N. Y.—Undoubtedly the statement was an exaggeration. The W. T. Walters gallery in Baltimore and the W. H. Vanderbilt collection in New York, among private galleries, easily excel it in modern pictures, and, compared with public galleries, it is easily surpassed by the Corcoran in Washington and the Metropolitan Museum of Art in New York.

E. W. O., St. Paul, asks: "What is the preparation used with paint which has been on blotting paper or in some other way had the oil drawn from it, to use it on cloth in tapestry painting?" The medium asked for is probably spirits of turpentine. This is mixed with oil colors when painting on glass, wood, or any textile fabric. A preparation called decoline is also much used for this purpose.

N. A., Rochester.—We make it a rule not to pass any criticism upon living artists in our published answers to correspondents.

R. C., Philadelphia.—No process for bleaching rams' horns is known, so far as we can learn from inquiries made among persons who are in the trade. The beauty of such horns lies largely in their natural color, and those for your gun-rack would doubtless look more artistic if untampered with.

DECORATORS, Toronto.—Ferrari, 120 West Twenty-fifth Street, is recommended to us as a good man for "papier-maché ornaments for interior decorations."

L. L., Whitesboro, Tex.—Designs specially announced to be given during the year must have precedence; but we shall try to give soon, in addition, those you ask for.

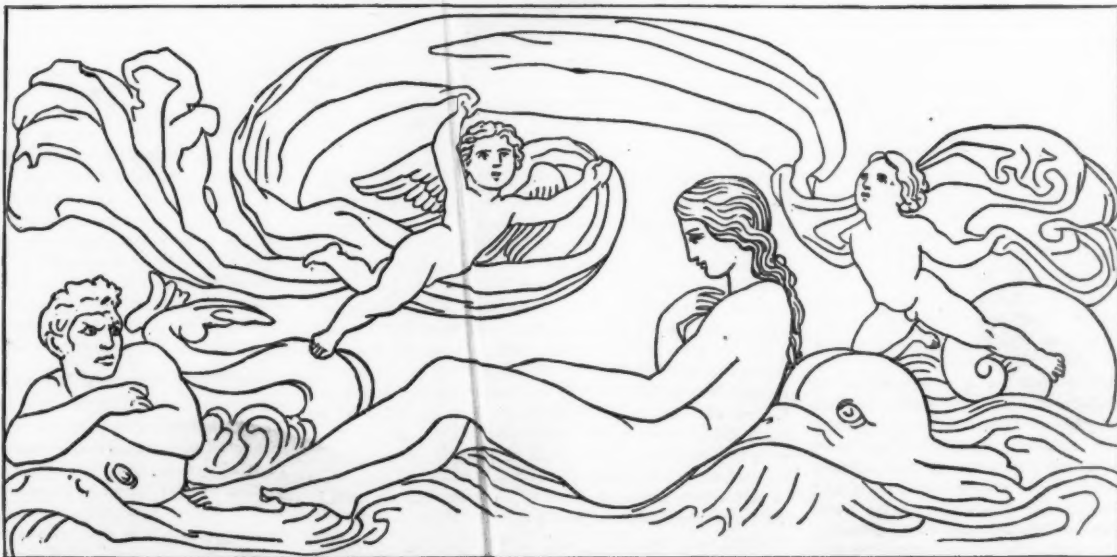
F. T., Oswego, N. Y.—By consulting the illustrations of coats-of-arms in Debrett's "Peerage," you will probably find an engraving of the one you seek. This is an English publication, and can be procured from any public library. There is an office for investigating and procuring heraldic designs which you might apply to. They advertise to supply everything of the kind. This is to be found in the Society Library Building, University Place, above Thirteenth Street, New York.

N. H. S., Granville, O.—To clean your prints, soak them in a weak, clear solution of chloride of lime until they become white, and then soak them in running water. Steep them for half an hour in water containing a very little hyposulphite of soda to neutralize any remaining trace of the chloride of lime, and dry them between sheets of blotting-paper under pressure.

H., Syracuse.—Acid may be used for staining almost any wood a dark brown. It would be possible, by a combination of yellow and red stains, to produce the color of mahogany on almost any of our common woods.

AMATEUR, Cardington, O.—If your proposed "holiday gift-book" has real merit, there will probably be little

trouble in finding a publisher for it. Such firms as Houghton, Mifflin & Co., Boston, J. B. Lippincott & Co., Philadelphia, and Harper & Brothers, New York, are always ready to take anything which promises to be popular. The illustrations must be, of course, original and well executed. Pen drawings are not engraved, but reproduced by a photographic process which gives a relief plate to print from. There are specially prepared "tint" papers sold which can be drawn on by a combination of ink and crayon and then reproduced by photo-engraving process for printing from; but they are not readily obtained, having only a very limited sale.



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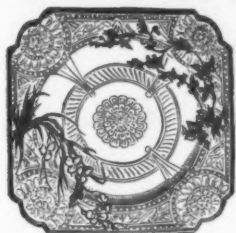
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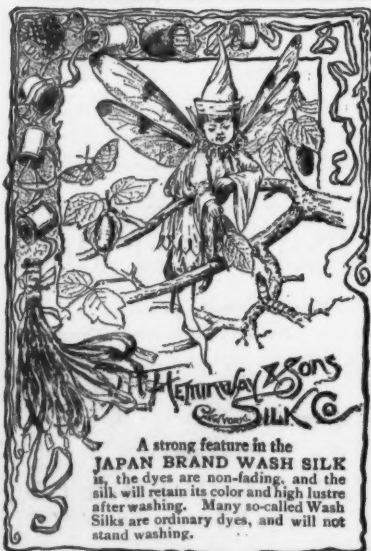
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